

Sets in Order

THE OFFICIAL MAGAZINE OF

SQUARE DANCING

MAY 1964

35¢ PER COPY

April 25—Cannonaders Guest Caller Dance
H.S. Cafetorium, Gettysburg, Pa.
April 25—15th Annual Council S/D Fest.
Ak-Sar-Ben Colis., Omaha, Nebr.
April 25—2nd Annual Spring Festival
Mohaw Valley Comm. Coll., Oneonta, N.Y.
April 25—1st "Dance-a-Thon" S/D Fest.
Palomine H.S., Palomine, La.
April 25—Jeans & Dances Guest Caller Dance
Women's Club, Topeka, Kansas
April 26—5th Ann. Sonora Pass Spring Festival
Mother Lode Fairgds., Sonora, Calif.
April 26—Carousel Area Round Dance Party
27 Rest., West Mall, Etobicoke, Toronto, Can.
May 1—Guest Caller Doodler's Do S/D Festival
RCAF Station, Clinton, Ont., Canada
May 1-2—Maverick Spring Roundup
Casper, Wyo.
May 1-2—2nd Iowa State S/ & R/D
Memorial Colis., Cedar Rapids, Ia.
May 1-3—17th Ann. Silver State S/D
Reno, Nevada
May 2—Squarenaders 6th Ann.
Festival, Green River, Wyo.
May 2—Manitoba Fed. 13th
Notre Dame Audit., Winni.
May 2—Lincoln Council 24th
Pershing Munic. Audit.
May 2—6th Annual May S/
No. Hagerstown H.S., Ha.
May 2—13th Ann. Calgary
Cresc. Hgts. H.S., Co.
May 2—"Footenanny"
Fest., Newport Jr. H.S., K.
May 3—3rd Ann. M.
Roma Hall, Livonia, Mich.
May 3—Guest Caller Dance
Ranchland, Mechanicsburg, Pa.
May 7—Oldtimers' Reunion Square Da
Wilson School, Summit, N.J.
May 9—Crippled Children's Benefit Dance
Ogallala, Nebr.
May 9—1st East Anglia Round-Up
RAF Bentwaters Recr. Ctr., near
Woodbridge, Suffolk, England
May 9—5th Ann. Cenla S/D Festival
Convention Hall, Alexandria, La.
May 9—San Diego Assn. Hosts Calif. Council
Recital Hall, Balboa Pk., San Diego, Calif.
K of C Hall, Fort Madison, Ia.
May 15-17—14th Ann. Missoula S/D Fest
So. Ave. H.S. Gym, Missoula, Mont.
May 16—Annual Calico Capers
Baltimore, Md.
May 16—5th Ann. Inland Empire S/D
Festival, La Jolla H.S., La Jolla, Mich.
May 16—1st Annual Spring
Civic Center Audit., Lansing, Mich.
May 17—Guest Caller Dance
Ranchland, Mechanicsburg, Pa.
May 18—Vancouver 1st
Roundup, Memor. Arena, Victoria, B.C.
May 22-24—6th Ann. Dudes 'n' Dames Squ
Northern Lights Ctr., Elmendorf AFB
Anchorage, Alaska
May 23—Akron Area 4th Ann. Spring Fest
State Univ., Kent, Ohio
May 23—Shamrock S/D Assn. Jamboree
Shamrock, Texas
May 23—Wyo. State Teen Age S/
Gym, Casper, Wyo.
May 23—Guest Caller D
Elison, Ia.
May 23—Teen S/D Dis
Victoria, B.C.,
May 23—Newtown Hoedown
Gym, Sheridan, W
May 23—5th Ann. Spring
Ste. Marie, M
May 23—1st S/ & R/D
Texas
May 23—Spring Roundup
May 23—5th Ann. S/D F
Fayetteville, A
May 23—Guest Caller Da
Festiv
May 30—5th Annual Cannonaders Round
Student Union Bldg., Gettysburg Coll.,
Gettysburg, Pa.
May 31—5th Annual Knothead Reunion
Garden State Plaza Audit., Paramus, N.

It's A Busy Month

(See Page 5)



**Square Dance
Date Book**

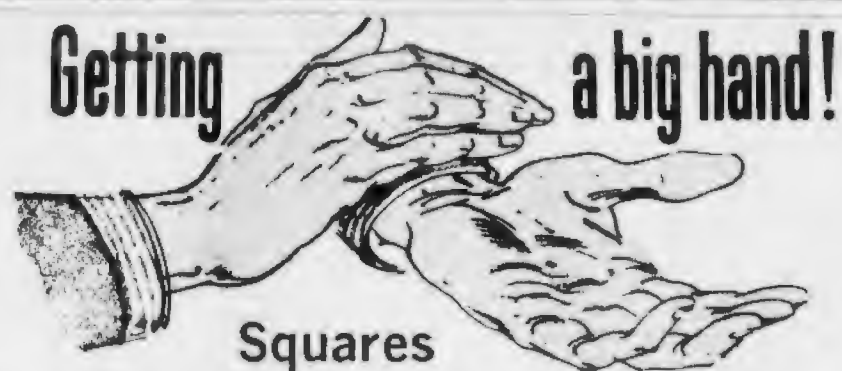


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- 4694 "Hecksapoppin" — For Square Dancers
- 4695 "Cape Cod Waltz / Hittsitty Hotsitty" — Waltz / Two Step





("From The Floor" is the Square dancer's opportunity to take "pot shots" at "Sets in Order" or the Square Dancing picture in general. Send your comments to the Editor, "Sets in Order," giving full name and address. Unsigned letters will be disregarded.)

Dear Editor:

Thank you for the article (Round Dancing Seen as a Wonderful Hobby) in February's magazine. I think it is very well done and expresses very well how we feel. We always hope for blind "converts" to dancing from any publicity given to us... Also, it takes a pretty special teacher to take on the job of teaching rounds to the blind. We shall always be grateful for the patience of Jules and Dottie Billard.

Anne Trainer
Bethesda, Md.

Dear Editor:

The article that appeared in the January issue of Sets in Order on Public Relations and Publicity was very timely for us and loaded with ideas and helpful hints. It appears we will be using this particular issue as a reference and guide for a long while and we wish to thank you very much...

Andy and Marion Uravich
Okinawa

Dear Editor:

...We have received your Sets in Order for quite some time now and I can truthfully say we have enjoyed it very much. Without your Workshop I think I would be lost...

Virg La Joice
Kinross, Mich.

Dear Editor:

...One word about our feeling here in Europe about Sets in Order. It forms almost the complete basis for our activity and our association. We would indeed be lost without your (and our) magazine. Our callers rely on it almost exclusively for its workshop material and record evaluations; our dancers for the general information on club management, new ideas, etc. It is largely through your medium that we feel we still belong. Our clubs, callers and dancers have a lot of unusual problems here primarily because they are all part of the military with its constant changes. However,

(Please turn to page 42)

Callers:

If you have been calling and teaching square and round dancing regularly for the past several years and if you are deeply concerned over the future of this activity—enough to do something about it, now—then read the next paragraph.

A major university in Southern California will conduct a special two-day Callers Conference just prior to the coming National Square Dance Convention. Only a limited number will be admitted.

This is *not* a course to teach anyone how to call and is designed just for those experienced in calling and teaching. For a free brochure and information, write:

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Square Dance Date Book

May 1—Guest Caller Doodler's Do S/D Festival
RCAF Station, Clinton, Ont., Canada

May 1-2—Maverick Spring Roundup
Casper, Wyo.

May 1-2—2nd Iowa State S/ & R/D Convention
Memorial Colis., Cedar Rapids, Ia.

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Reno, Nevada

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Festival, Green River, Wyo.

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Notre Dame Audit., Winnipeg, Man., Can.

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Pershing Munic. Audit., Lincoln, Nebr.

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May 2—13th Ann. Calgary Assn. S/D Jamboree
Cresc. Hgts. H.S., Calgary, Alta., Can.

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RAF Bentwaters Recr. Ctr., near
Woodbridge, Suffolk, England

May 9—5th Ann. Cenla S/D Festival
Convention Hall, Alexandria, La.

May 9—San Diego Assn. Hosts Calif. Council
Recital Hall, Balboa Pk., San Diego, Calif.

May 15—Star Promenaders Guest Caller Dance
K of C Hall, Fort Madison, Ia.

May 15-17—14th Ann. Missoula S/D Festival
So. Ave. H.S. Gym, Missoula, Mont.

May 16—Annual Calico Capers
Woodmoor Element. Schl., Baltimore, Md.

May 16—5th Tulip Time Festival S/D
West Ottawa H.S., Holland, Mich.

May 16—Mich. S/D Leaders Ann. Spring Fest.
Civic Center Audit., Lansing, Mich.

May 17—Guest Caller Dance
Ranchland, Mechanicsburg, Pa.

(continued on page 66)

Sets in Order

Published monthly for and by Square Dancers
and for the general enjoyment of all.

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GENERAL STAFF

Editor	Bob Osgood
Assistant Editor	Helen Orem
Contributing Editor	Chuck Jones
Subscriptions	Jane McDonald
Business Manager	Jay Orem
Advertising Manager	Marvin Franzen
Dancer's Walkthru	Becky Osgood
Record Reviews	Merl Olds
Art Department	Ross Reeder
Photographer	Joe Fadler
Art Consultant	Frank Grundeen

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TO

Sets in Order

This monthly square dance magazine which has proven helpful to so many square dancers in the past is available at special subscription group rates to members of your club.

In the belief that an informed square dancer is a better square dancer, Sets in Order is dedicated to bringing to the attention of *all* members of this activity the encouragement, enlightenment and excitement that are a part of square dancing. Present club officers will find invaluable aids in doing their club jobs better. All club members will get an insight into their responsibility toward their club and square dancing in general to insure the future of their activity.

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Sets in Order

462 North Robertson Boulevard
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SINGING CALLS

SMOKE ALONG THE TRACK — Wagon Wheel 200

Key: F Tempo: 133 Range: High HC

Caller: Jerry Haag Low LE

Music: Western 2/4 — Guitar, Piano, Drums, Bass

Synopsis: (Break) Men star left — partner right — right hand lady by left — partner right, once and half — allemande — weave — do sa do — swing — promenade — swing. (Figure) Heads star thru — Calif. twirl — circle — head men break to a line — up and back — pass thru — wheel and deal — substitute — square thru 3/4 — allemande — pass one — promenade next — swing.

Comment: Music is well played and dance is well written with good meter and lyrics. Tune may have to be learned. Rating: ☆☆

GUITAR POLKA — Prairie 1002

Key: F Tempo: 130 Range: High HC

Caller: Al Horn Low LC

Music: Western 2/4 — Accordion, Guitar, Bass

Synopsis: (Figure) Circle — allemande — do sa do — heads star left — corner do sa do — eight chain thru — corner swing — circle — allemande left — Alamo balance — right hand half, balance again — left turn, full around — pull corner by — allemande — grand right and left — do sa do — allemande — promenade.

Comment: Dance is interesting and though the music is played by a small group it is quite danceable. Some dancers have difficulty lining up for the eight chain thru. Rating: ☆☆

(Reviews, continued on page 57)

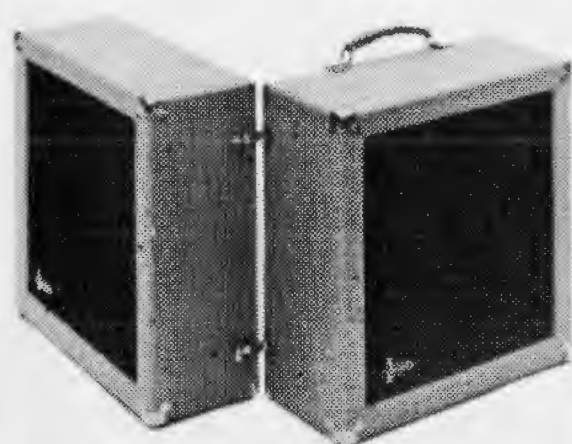
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HOW TO USE THE RECORD REPORTS

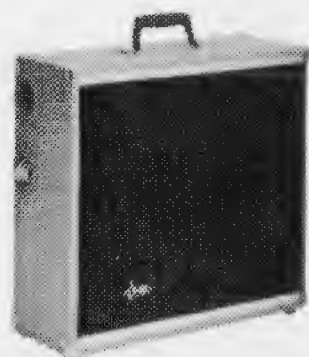
Each report gives an analysis of the record and the dance. The shaded area in the chart indicates the voice range used by most recording companies. By comparing the voice range letters in each analysis with those on the chart, you should be able to determine the record's suitability to your voice. Occasionally a report will be starred (*) in which case you will find the calls reproduced in the Workshop section of the same issue.

Some of the square dance records reported will have rating symbols at the end of the "Comment" section. These represent the opinion of the reviewing committee. Symbols used indicate as follow: ☆Average, ☆☆Above Average, ☆☆☆Exceptional, ☆☆☆☆Outstanding. No rating will be shown for Sets in Order records as the reviewer is a member of the S.I.O. staff. In place of the rating symbol will be the initials S.I.O.

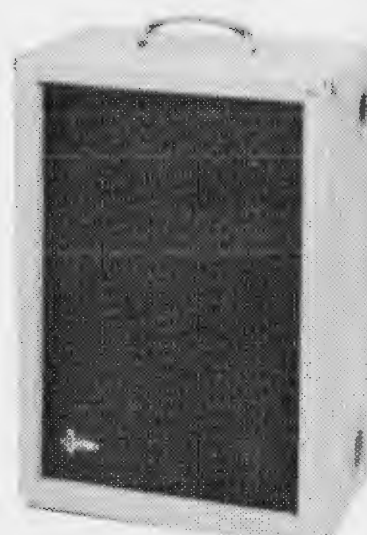
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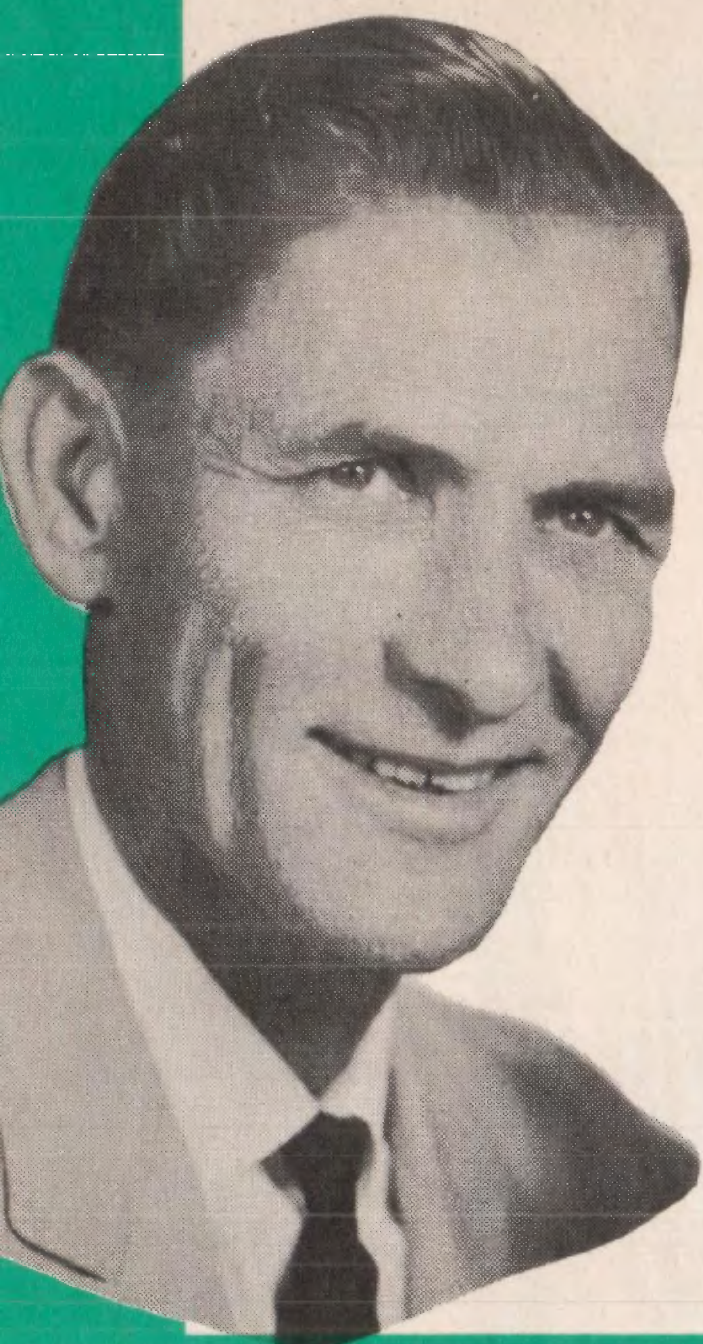
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When recently an illness struck Ed Gilmore and he ended up in the hospital, folks began writing frantically, "What about Asilomar and the Ed Gilmore Course?" We're delighted to be able to tell you that ol' Ed is up and around and just as feisty as ever. As a matter of fact, he's back on the road calling and teaching and he *will* be doing his various assignments and all of his callers classes this summer—including the very important one at Asilomar. So, if you've been waiting to hear—wait no longer. Write for your application and send it in as soon as possible!

CALLERS ASILOMAR—WITH ED GILMORE
JULY 26-31, 1964

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Asilomar

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In July on the Monterey Peninsula the weather's just perfect for square dancing. It's actually in the 70's most of the time when the rest of the country swelters in the 90's and 100's. The Monterey Peninsula is the home of Asilomar and Asilomar has been the home of the Sets in Order Square Dance Vacations for a dozen years. Now there are brand-new housing units at Asilomar. The food is still the greatest anywhere and the square dancing? Well—with Arnie Kronenberger, Ed Gilmore, Bob Van Antwerp and Bob Osgood, what would you expect? The Forrest Richards and the Jack Chaffees on Round Dancing make the picture Complete!

For a complete children's program, Callers College and Dancers Utopia - Come to Asilomar this Summer

The Dates: July 26-31 (Starting just the day after the National and only 300 short scenic miles away)

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Sets in Order

462 No. Robertson Blvd. • Los Angeles, California 90048



AS I SEE IT

bob osgood

May 1964

IN SO MANY THINGS we do on a leisure basis, we somehow attach the competitive feeling of contest. If it's golf, it's a score; if it's fishing, it's the size of the catch; if it's hiking, it's the distance we've gone. These things, of course, are and should be secondary to the satisfaction we've received in taking part in each of these pastimes but the old word *challenge* comes up over and over again.

We like to think that *challenge* where square dancing is concerned does not mean competition. It does, however, mean self-improvement. It means continually doing the better job in our dancing and if we may take the liberty, we think it also means that we may be considered a "better" dancer just on the basis of our attitude toward friendliness, cooperation and the spirit of fun with which we view the entire activity.

We rather cringe when we see a square dance billed as a "challenge square dance" and note that free challenge badges are offered for the *best* squares. This is downright competitive dancing. The only *best* in square dancing is the best that reflects attitude and pure joy. Wherever you have just *one* best or *one* winner you have *many* losers. No one should ever be allowed to feel that he loses where square dancing is concerned.

Catch All Eight Department

THESE LAST few months we've enjoyed sitting in as advisers on the 13th National Convention slated for Long Beach later this year. The folks working out the square dance programming are trying something entirely new and different and have requested that we mention to you callers who have been asked to call in one of the feature evening spots to please get your reply back to them as soon as possible. With all the hard work that's going on out here in preparation for the *big one* you can look

forward to a truly fine convention.

- As you are reading this, approximately nine squares of us — all members of the American Square Dance Workshop — will be having a ball dancing and sightseeing our way across the Orient. If you're reading this on May 5, think of us as we are dancing in Tokyo with members of the Japanese and American square dance groups there. On the ninth of this month we'll be once again with Dick and Margo Baughmann (we met them first in Germany in 1957) and perhaps dancing with them in Bangkok. On the twenty-first we'll be with the square dancers in Manila. And finally, on the twenty-fourth we should be having a bang-up reunion with our square dance friends in Hawaii. We'll write more about this in the months to come.

- Callers who have public address systems that use the dual magnetic phono-cartridges with one needle for 45 RPM records and the other needle for the old 78's might find that it would be to their advantage to put LP needles in both sides of the needle holder (if they no longer carry the 78's). This gives them a "standby" needle that can be instantly switched into place if one becomes damaged during the course of an evening.

- Ray Clairmont, a caller in our San Fernando Valley, suggests a *gift* which each member of his graduating square dance class might present him. "Give me a new couple to replace you," he says. Evidently, his system has been working quite successfully for he has been using it for a number of years.

- Pet Peeve Department. *To people who use photo-floods and take movies of square dance parties:* It's extremely difficult to sit on one side of the hall watching a stunt or a demonstration and suddenly have the full force of flood lights switched on in your face. *Suggestion:* If you are a camera fiend, eager to get pictures of the square dance after party, get in the back

of the hall, directly opposite the stage, where no one is facing the camera. Then, shoot to your heart's content. Sometimes without thinking, the actions of one person, eager to record an event for posterity, can detract from the pleasure of many others.

- A move is on with square dance associations in California to have square dancing officially recognized as *The American Dance*. Plans are in the works to make the proposal to various government representatives in the hope that it may reach the top and be officially proclaimed. *Whatever happened to the square dance commemorative stamp idea?*

Square Dance — High Finance?

HAVE YOU EVER TRIED to sell someone new on the idea of taking up square dancing by using the argument that it was *inexpensive*? We used to tell folks that you just couldn't find a more delightful way to spend an evening for practically no money at all.

Undoubtedly, quite a few square dancers today came into the activity on this premise and to many of them square dancing has undoubtedly been just that — a relatively *inexpensive* hobby.

We still think that those folks who go to a regular square dance evening more than get their money's worth. The average cost of an evening of square dancing pleasure, including refreshments — normally ranges from \$1.00 per couple in some areas to \$2.00 per couple in others. Of course, there are some civic sponsored events that are less expensive and other privately run dances that cost more. But, on the average, the cost of dancing itself is not out of range.

Those young people having to hire babysitters and those who have to travel great distances have other expenses to take into consideration. But of course they would expect to pay these fees no matter what they did. We even feel that folks going to a square dance vacation institute find vacation fun that they could not equal for the price in any other field. Those dancers and callers attending the area festivals and the different conventions usually get good value for money spent.

The people we are inclined to be more concerned about are those who often get caught up into the swing of square dance obligations. After having served a term or two as officers

in a local club, they are appointed to be on the association board. Then they find that one of their jobs is to attend the State convention.

We talked to just such a couple here recently. They actually weren't complaining but acted a bit surprised as we had a look at the cost they had to bear personally as association representatives. Being in this official capacity, they didn't feel they could "miss anything" and so, excluding their transportation costs, this was how the cost factor shaped up:

Hotel for two nights @ \$15.00.....	\$30.00
Association representative luncheon....	4.50
Saturday evening banquet.....	7.50
Sunday planning luncheon	6.00
Registration for three days	12.00
After party one evening	4.00
Miscellaneous meals	10.00
Total	\$74.00

Of course, this is only one experience. Undoubtedly, all affairs such as this are not as expensive. Perhaps others cost more. However, we sometimes wonder how folks — in the line of duty and after spending this kind of money — feel about square dancing as an *inexpensive pastime*.

Potluck Special

SOMEBODY ONCE REFERRED to their square dance club as the *Potluck of the Month* organization. "Square dancing was just part of the fun," they told us. "Enjoying supper and the spread of delicacies, almost beyond description, was in itself a highlight, too."

The square dance club of Aruba in the Dutch West Indies had an unusual thought on the potluck picture. Whoever was to bring the hot dish was told to bring "more." Evidently over a period of years of having potlucks, sometimes experiencing rather doubtful concoctions, the members decided that a combination of spaghetti, cheese and meatballs prepared in a certain way was always the highlight that brought cries of "more" from the members. So, consequently, they settled on this one dish which they have nicknamed "more."

We'll never forget the potluck supper we attended in Cincinnati, Ohio, a number of years ago. We'd always thought that there might be a time when it would actually happen, but this night everyone (that's right, *everyone*) brought a salad.

Ralph and Eleanor Rowland up in Tacoma, Washington, tell of a potluck experience their

square dance club went thru recently. It seems that they moved into a new hall where the owner lived in a second story apartment above the dance area. Evidently, still in a state of getting settled, the proprietor had but one refrigerator and this he kept in the kitchen used by those renting the hall. At one unusually festive dance featuring a potluck supper, eighteen squares gathered. Those with salads and desserts deposited them in the very available refrigerator. When suppertime finally rolled around, the committee industriously took *everything* out of the refrigerator and set it, smorgasbord style, on the serving table. This, incidentally, included a large glass bowl filled with chicken gravy which the upstairs tenants had left in their refrigerator. With the grease settled and the whole mess hardened to a jelly-like consistency, the dancers quite understandably decided that this was apple Jello. Everyone, it appears, took a helping. Evidently no one wanted to hurt anyone else's feelings so most of the mess was eaten before someone discovered what had happened and told the others. The eighteen-square uproar that followed lasted for some time and that particular potluck will long be remembered by all members and their guests.

Whatever happened to ...?

GET A BUNCH of old timers together, dancers who have been dancing ten years or so, or callers who have been in the field since the 1940's, and sometime during the evening the conversation is going to turn to personalities some of us haven't heard from for a number of years.

"What ever happened to Jonesy?" Jonesy's calling just as much as ever and he still calls for the MacGregor label. His latest is, "Anytime" (1011-MacGregor). He and Florence still take a yearly tour and he is as busy as ever with home clubs in the Southern California area.

"What ever happened to Bill Mooney?" The last we heard a few years back Bill was selling insurance and was out of the square dance picture completely.

"What ever happened to Herb Greggerson?" Herb and Pauline are busy running their resort up at Ruidoso, New Mexico. We understand Herb calls occasionally but not as frequently

as in the past.

This bit of nostalgia could go on indefinitely. We often ask, "What ever happened to Homer Howell, Paul Phillips, Frank Pecinovsky, Heber Shoemaker, Kirby Todd, Cal Golden," and many of the others. Perhaps if you know, you can help us out.

Just Who Is Nobody?

WE OFTEN WONDER whom the individual is referring to when he comes up to the caller and says, "Everyone wants to dance faster," or, "Nobody likes that dance."

It's a great responsibility to speak for *everybody* and often as not the person who wants to express his own feelings will fortify his statement by including just about everyone he can. This, he thinks, makes it "official."

A leader is a leader because he knows what and to whom to listen. In every activity there is the *noisy minority* — the group that most frequently expresses itself audibly to the leader. If a caller were to put on every round dance requested, he undoubtedly would find times when only one couple, or perhaps two, might be up and on the floor dancing.

There are signs to look for and indications to heed in determining what a group may or may not want. The best indication of successful programming could lie in the fact that the dancers return week after week for more of the same. Although the majority may say little or nothing, the very fact that they come back would indicate that they are happy.

If you are one of those who speaks up in requesting program changes of your caller, undoubtedly you feel that you are speaking as an average member of the group. To be a real helpful soul in the square dance picture just be sure that you aren't one who says, "The group wants to do such and such," or "The group doesn't want to do such and such"—simply based on your own feelings. It's a difficult job to speak for a majority and sometimes it can be confusing.

Whenever we hear anybody say, "Nobody likes such and such a thing," we think back to the earlier days of television when it was said that, "Nobody likes Lawrence Welk, that is, nobody but the people."

*Middle round the middle
With a double cut across*

SQUARE DANCE CALLER AUCTIONEER?



By Ken Smith—Bethesda, Md.
(Reprinted from National Capital Area Newsletter)

LINKING SQUARE DANCE CALLERS with hog callers and radio tobacco auctioneers probably has been unfortunate. It would be very unfair indeed to associate the accomplished caller of today with his caller type of predecessor who possessed little or no skill in the art of communication and knew but little about his subject. No one can seriously regret that this colorful American of a past era is becoming extinct. His doom undoubtedly was sealed when great teachers such as Pappy Shaw more than twenty years ago started emphasizing that clarity, rhythm, command and projection constitute the truly important essentials of effective calling.

Comparison with the auctioneer is much less absurd. Influenced in my thinking by an interesting chain of events I feel that callers and auctioneers may have much in common. This is worth looking into!

Not too long ago my path crossed that of a young chap whose father is a prominent cattle raiser and who believes that live music is a must for a good square dance. After helping him with a square dance project he asked if I had ever done any auctioneering. I had reason to feel the inquiry was sincere with no uncomplimentary inferences. Frankly I hadn't seen or heard a real auctioneer in action for some time. The opportunity came unexpectedly, however, when I accepted an invitation from this lad to conduct the square dance feature of one of their live stock auctions which lasted several days.

For more than an hour during the afternoon sale I attentively observed and analyzed one of the nation's most successful live stock auctioneers in action. It became more and more apparent that calling and auctioneering have so many essentials in common the two arts are

more similar than dissimilar. According to my analysis this fine auctioneer was using a rhythmic chant, fill-in patter, voice inflections, electronic amplification, on-the-spot analysis of audience psychology and reaction, projection of feeling and personality, change of pace techniques when interest lagged, and ad libs to create a setting. He would have done all of these if he had been calling a square dance—and perhaps most important of all he was trying to convince people of something.

The next day afforded an opportunity for us to compare notes. He danced to my calling even though I didn't bid on any livestock.

I was particularly enchanted with his skill in supplying air so smoothly, so easily, so plentifully and so unnoticeably. He didn't have to tell me that this had been accomplished with much practice, that the balancing of the intake and output was the result of good habits he had cultivated. But we parted with me wanting to know much more about the breathing techniques of this real "pro."

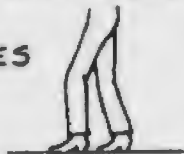

Several other outstanding auctioneers participated in this sale. Some time I hope I can learn more about the inside working of their phenomenal system of teamwork and apparent lack of professional jealousy. Do they have some genuine professional standards and practices to which they all subscribe and conform? Some day I hope to find out.

To me the most interesting of the several auctioneers was a Canadian who was both a professional square dance caller and auctioneer, in the French tongue as well as English. Formerly a full time caller he had taken up auctioneering when business slumped and now does both. Needless to say the dancers liked the simple squares he presented in 6/8 rhythm as a guest caller.

CONNECTICUT CALLER IN ONE-MAN CAMPAIGN FOR BETTER DANCING



1 KEEP BOTH FEET ON THE FLOOR,
DON'T WALK

- Walking is NOT dancing!
- When you walk, one foot is off the floor for a time, and you can easily be put off balance
- Using the traditional shuffle step, with both feet gliding along the floor, you achieve perfect balance.

YES  NO 

2 KEEP WEIGHT FORWARD

- Stay "on your toes", don't jar your heels and body.
- Smooth movement is the mark of a polished dancer.

YES  NO 

3 STAND TALL, MOVE LIGHTLY

- Shoulders back, stomach in.
- Don't "trudge", let the music "carry" you along.

YES  NO 

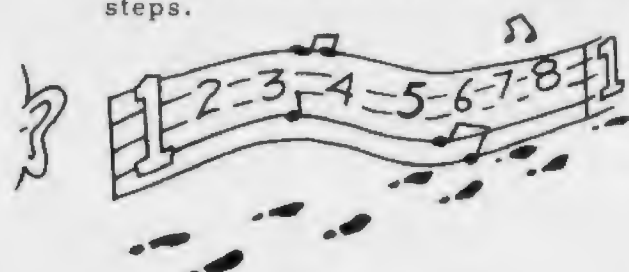
4 TAKE SMALLER STEPS

- Men especially! (You have a longer stride than the ladies.)
- Smaller steps make it easier to shuffle and maintain balance. (Besides, you'll look better.)
- Don't rush, there's plenty of time.



5 LISTEN TO THE MUSIC,
DANCE TO THE MUSIC

- That's the point of dancing. The square is simply the framework in which you move.
- Take one gliding step for each down-beat of music.
- Learn to pick out and start on the phrase whenever possible.
- Most comfortable basics are done in 8 steps or multiples or divisions of 8 steps.



DON'T FORGET TO SMILE

For demonstrations and clarification, please feel free to consult your Caller.

AN ENTHUSIAST who has discovered the fun of square dancing *to the music* often becomes so enthusiastic that he finds it difficult to keep his *discovery* to himself.

Chip Hendrickson, a caller in Ridgefield, Connecticut, at one time became quite discouraged with the lack of *polish* among many dancers. The true feeling of square dancing just didn't seem to prevail and although the dancers might be able to work themselves thru almost any pattern, they seemed to lack the styling that results in comfortable dancing.

Deciding to do something about it, he created a little flyer which he printed on an 8½ x 11 sheet of paper and folded into a handy four page information piece. His success with these helpful booklets has been so great that he has supplied dozens of other callers with samples so that they might print their own leaflets if they wished. Giving them out as "home work" to the dancers, Chip feels that the folders are more than meeting the situation. He says that if any caller would like a sample copy he need only write him, Chip Hendrickson, Old Sib Road, Ridgefield, Connecticut, enclosing a self-addressed stamped envelope and he will be only too happy to send them a sample without charge.

To tell the story,
Chip has used
simple sentences,
line drawings and
a few diagrams.

The four pages printed
in this manner on
one side of a single
sheet of paper easily
fold into a handy pocket
sized leaflet.

**5 STEPS
TO
BETTER
DANCING**

Helpful hints to make
your square dancing
more enjoyable.

1. DON'T WALK. KEEP BOTH FEET ON THE FLOOR. When you walk, one foot is off the floor for a time, and you can easily be put off balance. Using the traditional shuffle step, with both feet gliding along the floor, you achieve perfect balance. Stay "on your toes" - don't jar your heels and body. Smooth movement is the mark of a polished dancer.

2. KEEP WEIGHT FORWARD. Heels and body should be smooth. Don't jar your heels and body. Stay "on your toes" - don't jar your heels and body. Smooth movement is the mark of a polished dancer.

3. STAND TALL, MOVE LIGHTLY. Shoulders back, stomach in. Don't "trudge" - let the music "carry" you along. Men especially! (You have a longer stride than the ladies.) Smaller steps make it easier to shuffle and maintain balance. (Besides, you'll look better.) Don't rush, there's plenty of time.

4. TAKE SMALLER STEPS. Men especially! (You have a longer stride than the ladies.) Smaller steps make it easier to shuffle and maintain balance. (Besides, you'll look better.) Don't rush, there's plenty of time.

5. LISTEN TO THE MUSIC, DANCE TO THE MUSIC. That's the point of dancing. The square is simply the framework in which you move. Take one gliding step for each down-beat of music. Learn to pick out and start on the phrase whenever possible. Most comfortable basics are done in 8 steps or multiples or divisions of 8 steps.

DON'T FORGET TO SMILE

For demonstrations and clarification, please feel free to consult your Caller.



MICHIGAN TV SQUARE DANCE SHOW SUCCESS

Lights glare down and the cameraman moves up as Michigan square dancers circle left for the TV audience.

By Dan Day—Traverse City, Mich.

IN JANUARY 1962 a big step was taken in the promotion of Western Style Square Dancing in Northern Michigan and surrounding areas. On this date Station WPBN-TV, Channel 7 of Traverse City and its affiliate WTOM-TV, Channel 4 of Cheboygan introduced the new weekly show, "Paul Bunyan Promenade."

This show proved to be popular with all the viewers in the area, both dancers and non-dancers, and has been continued each week since that date, something of a record.

The method of getting the show on the air is interesting. Two squares of dancers arrive at the studio each Saturday afternoon to take their turn on the show. Bringing their own caller, the dancers drive as far as 160 miles to take part. Clubs as far away as Sault Ste. Marie, Ont. on the north and Grand Rapids and Muskegon on the south, have been represented on the program.

Altho' the show is not directly sponsored by the Northwest Michigan Square Dance Council, this organization, with the help of their callers, has been the leader in making sure the dancers are at the studio at show time. Nearly every one of the 25 clubs in the council has had dancers on the show at least once—some of them several times.

The group that appeared first were the Shirts 'n' Skirts of Traverse City. They returned on January 25 of this year to celebrate the show's second anniversary.

One special feature occurs each year in May when the Northwestern Michigan Square Dance Festival is held and all the callers of the area are the dancers on the program.

Anyone visiting Northern Michigan can watch this show each Saturday afternoon from 5:30 to 6 P.M. and can enjoy visually some typical area square dancing.

THE DANCER'S WALKTHRU

Sets in Order

TIPS YOUR FRIEND — THE MICROPHONE

MOST SQUARE DANCE CALLERS, in addition to learning how to call, have had training on how to properly handle and use a microphone. If they have not been fortunate enough to have actually enjoyed a class in such technique, they undoubtedly have learned a great deal by trial and error.

Unfortunately most square dancers, serving in a wide variety of club offices, have not had this opportunity. Too often their approach to, and with, a mike is disastrous. Not only do they feel uncomfortable when they find themselves behind a mike, but in turn they may also leave their audience feeling miserable.

If you are serving in a club leadership capacity which will require your using the mike at some time, why not ask your club caller to take the time at an Executive Board Meeting to present a few pointers on proper mike handling and technique. In fact he could do this advantageously every time a new set of officers is installed. Everyone involved will not only benefit but will probably be most grateful for the help. The person behind the microphone will feel better equipped to do his talking job and thus handle it more efficiently; the audience will appreciate being able to hear and not be blasted out; and the caller will relax knowing his equipment is being properly handled.

For your benefit here are a few pointers.

First check with your caller or the owner of the sound equipment and ask him to set it up for you. In just a few moments he can suggest what part of the equipment you should or should not handle. In all probability he will see that it is turned on and adjusted to the proper volume for you.

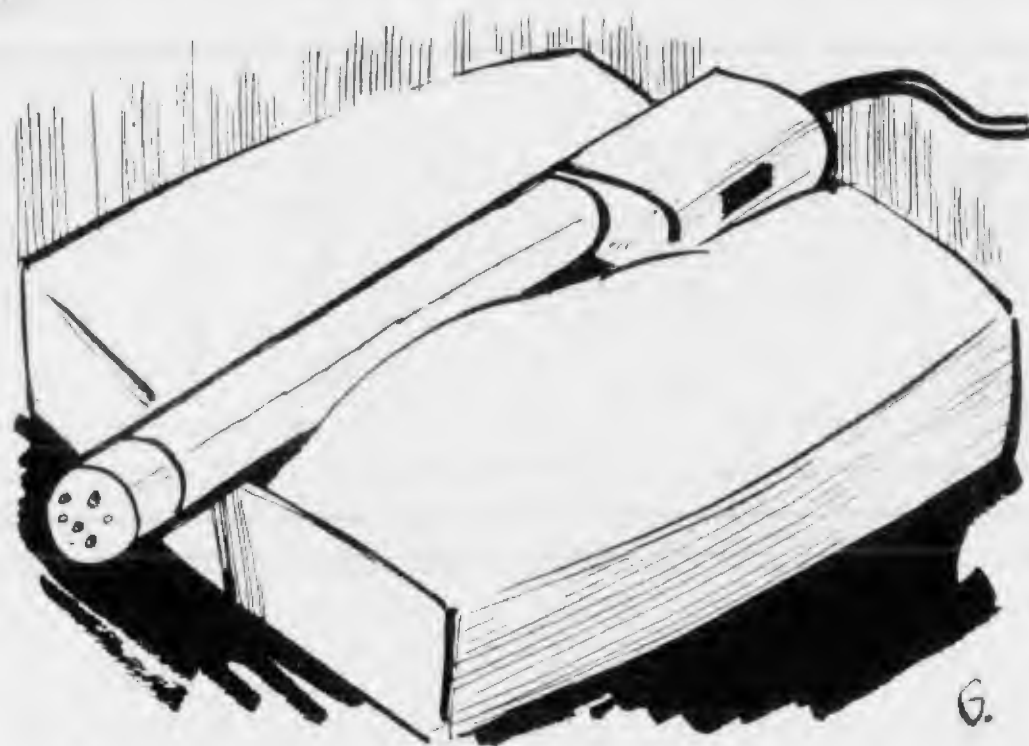
As you begin you can discover if the microphone is on simply by speaking a few words into it. *Do not blow* into the microphone.

Talk in your normal voice. The purpose of

any microphone is to amplify your regular speaking tones so there is no need for you to yell.

That minor, screeching, jet-take-off sound, also known as *feed-back*, may be caused by cupping your hand over the top of the mike, or by walking with your open mike in front of an open speaker. So stay in one spot and hold the mike as instructed by the caller.

Be sure you turn off a microphone when you've finished speaking and place it safely where it cannot fall. Mikes are delicate and costly pieces of equipment.



Along with mike technique, equally important is mike courtesy. When seeking the audience's attention, don't resort to "Quiet!" or "Shut Up!". Simply begin your announcement speaking slowly and clearly. Quite soon the group will realize it is missing something and will quiet down. You may have to start the announcement over again but that is no problem. Over a period of time if the dancers realize you do not mis-use your mike privilege by keeping them standing or sitting and listening to pointless jokes or needless announcements, they will return your courtesy by giving you their attention as soon as you stand and take the mike.

If you need to ask the audience for an expression of appreciation for someone or several

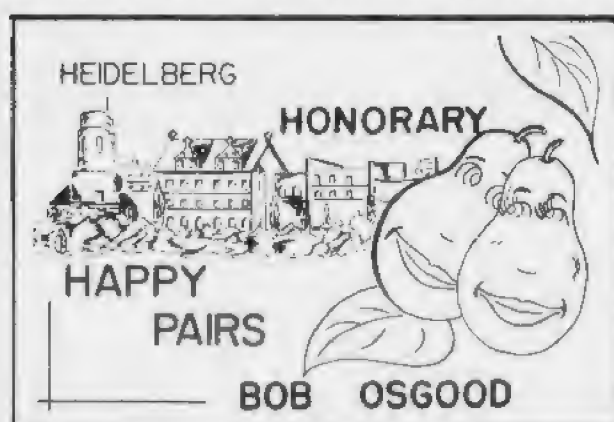
The WALKTHRU

someones, see if you can't group the thank yous so that one or two hands of applause will cover everyone. And be sure to ask for it at a time when the folks have their hands free of coffee and cake.

When making announcements during the middle of a dance, check with your caller or MC ahead of time and work it out with him as fits his program. If pre-arranged, the best timing is often just after sets or a circle are formed on the floor. Do not try to talk during an intermission when the crowd has scattered into many small groups enjoying friendly conversation. Most important, when you make an announcement while people are standing, keep it short and to the point.

A bit of time spent preparing for your friend the microphone may save you considerable time, effort and embarrassment in the future.

BADGE OF THE MONTH



In the spring of this year we are pleased to present a square dance club in the spring of its life: The Happy Pairs of Heidelberg, Germany. Comprised of teen-age dancers, the first class was in 1962 and at that time the members held a contest among themselves to select a club badge. The final vote is shown here.

The Heidelberg Castle is outlined in the background while a happy-go-lucky looking pair of pears hover in the foreground.

To keep the expenses to a minimum, the club has each badge printed in black and white on heavy paper and then each dancer watercolors his own. The last step is to laminate each badge to preserve its appearance. (The Happy Pairs caution anyone following this process against using oil paints or crayola as these colors will spread under heat.)

A ROUGH AND READY SQUARE DANCE DECORATION



Never was the wild and woolly West more evident than in our table decoration presented this month. Designed and executed by Dorothy Pommitt of Monterey Park, California, this rugged cowboy would indeed add interest to any table he might grace.

To make this fellow you will need one coconut, one large, strong paper cup, several sheets of colored construction paper, a small amount of kitchen foil, scissors, glue and lots of imagination.

As you can see in the illustrations, the coconut will become the cowboy's head. Eyebrows, eyes, nose and mustache are cut from construction paper and glued in place. The cowboy's expression can vary depending upon your own choice.

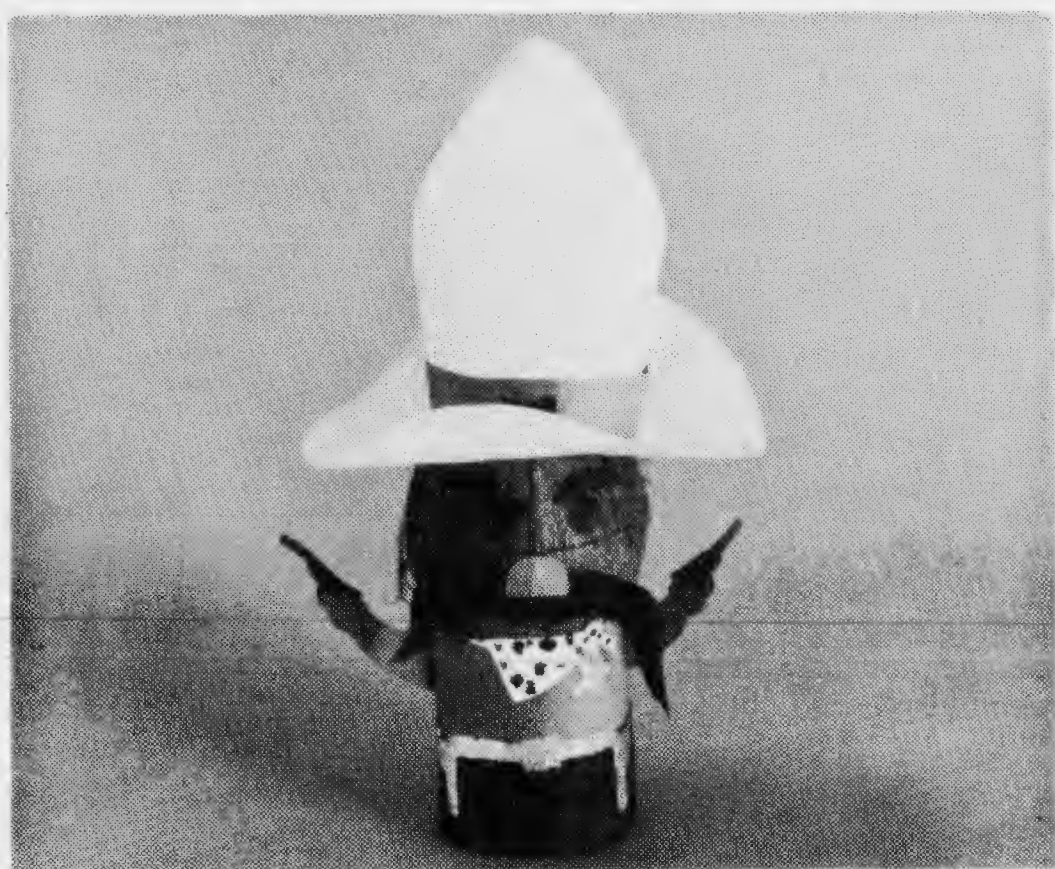
The body is made from construction paper rolled into a cylinder large enough to fit around



the paper cup. Two pieces are cut for the arms and six-shooters and these are slipped into slits in the sides of the body section. A paper neckerchief is glued in place and a silver belt, holster and lawman's star are cut from foil and glued on.

This particular hat—it must be at least a ten-gallon model—is made from two sections of white paper. The brim is a large circle with the center cut out and the circumference of the center circle bent up and glued to the upper portion of the hat. A colored band is pasted on where the two sections meet, to hide the joints.

When all sections have been completed, the body is slipped over the paper cup; the head placed into the cup opening, and the hat placed on top of the head. And there you have Dangerous Dick—protector of all square dance rights—friend to caller and dancer alike!



IDEA A TEEN TRAVEL BANNER

Teen-age square dancing can flourish in one area but be totally absent in another. It often takes a dedicated teacher-caller to get a teen program underway and keep it active.

In 1962 on the Atlantic Seaboard in the state of Massachusetts one individual instigated an idea to encourage teen square dance clubs to travel and visit other teen clubs, thus spreading the spirit of the dance. His idea—a Teen Travel Banner—and it works as follows:

The club holding the banner must put it up for auction during the first month following the one in which it received the banner.

The banner is auctioned off according to the

The WALKTHRU

number of accumulated miles traveled by visiting clubs. For example if, within one visiting club, 5 club members travel 8 miles to attend the dance they are awarded 40 miles. If 8 club members from another group travel 7 miles they are awarded 56 miles. If still another club visits with 3 club members each traveling 15 miles they are given 45 miles. The club with the largest total number of miles, i.e., the 56 miles, is awarded the banner.

Any club receiving the banner enters its name in space provided at the bottom of the banner in 4" letters in either its club colors or in white. In addition there is a box at the end of each club name where a number is placed denoting how many times that club has won the banner.

After a club is awarded the banner, it must notify all other teen clubs by letter or flier of the date, location, time, caller, person to contact for additional information and admission price of its dance when the banner next will be auctioned off.

Children and teen-agers seem quite hep to competing with each other and since the activity of square dancing itself is non-competitive this idea of winning a banner by accumulating the greatest number of miles traveled to a dance might indeed interest the younger set. More than that, the idea behind it of spreading and widening the circle of square dance friendships is a most worthwhile thought.

ONE METHOD OF SELECTING NEW CLUB MEMBERS

The Y-Thunderbird Square Dance Club headquarters in Charlotte, North Carolina. It is a small, closed-membership club, not by necessity but by choice, although its size continues to grow steadily both by means of a beginners' class it sponsors and by individual square dancers desiring membership. The Y-Thunderbirds do add, however, that all out-of-town visiting dancers are always welcome to join in on their fun.

The club has devised a unique method of deciding upon new members. Square dancers invited to attend the Y-Thunderbird dances and who indicate an interest in membership have their names placed in the club's Brand Book. This book is so titled because each club

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member has a secret brand of his own. Members do not know each other's brands. Only one individual in the club, known as the Brand Keeper, knows what brand represents who.

Whenever a name or names of prospective members appear in the Brand Book, the club members place their own brands on the page if they wish to endorse the individual. As soon as any prospect receives two-thirds of the membership brands, he is invited to join the club.

MORE ABOUT BELLES AND BEAUS

Since printing three club badges in the February SIO which bore similar club names, we have heard from three additional groups who also are akin with their titles: the Beaus & Belles of Colorado Springs, Colorado; the Isa-Belles & Beaus of Wofford Heights, California; and the Belles & Beaus of Bradford, Pennsylvania. Welcome sisters and brothers!

The Belles & Beaus of Bradford have carried their name into several aspects of their club activity and it is interesting to hear of some of their projects. One club member made a wooden box for their extra sound speaker with

cut-outs of bells and bows on it. A wooden bell and a bow respectively mark the doors of the rest rooms.

At Christmas one member cut a plywood bell and bow and attached Christmas lights to the edge of each for an outside decoration. The members trimmed their Christmas tree with bells and ribbon bows. And several dancers found Christmas guest towels embroidered with a bell or a bow which have since become appropriate square dance towels for the gents to carry.

It's wonderful to hear just how far some folks' imagination and ingenuity will go.

AN IMPORTANT REMINDER

Every club officer of every square dance club should take it upon himself to be informed about the Fire Exits of the building where his club dances. Be it a school cafeteria, a recreation hall, a square dance barn, a lodge, a women's club or what have you — all are required by law to have well-marked Fire Exits. Be certain that enough club members are aware of the quickest means of leaving the building in the event of fire in order to assist in keeping such an emergency orderly. This bit of knowledge might one day be a life saver.

SQUARE DANCE PARTY FUN

A SCENE FROM THE SILENT SCREEN

The title of this month's party stunt may seem a bit misleading when you first start reading this. But, if you try the game we guarantee that by the time it's over you and the audience will agree it looked like a first-rate, old-time, silent movie comedy.

You may select as many men as you wish to participate, in fact, the more the merrier. We do suggest three as a very minimum. Provide them with chairs to sit on and do insist they sit, and remain sitting, *on their hands*.

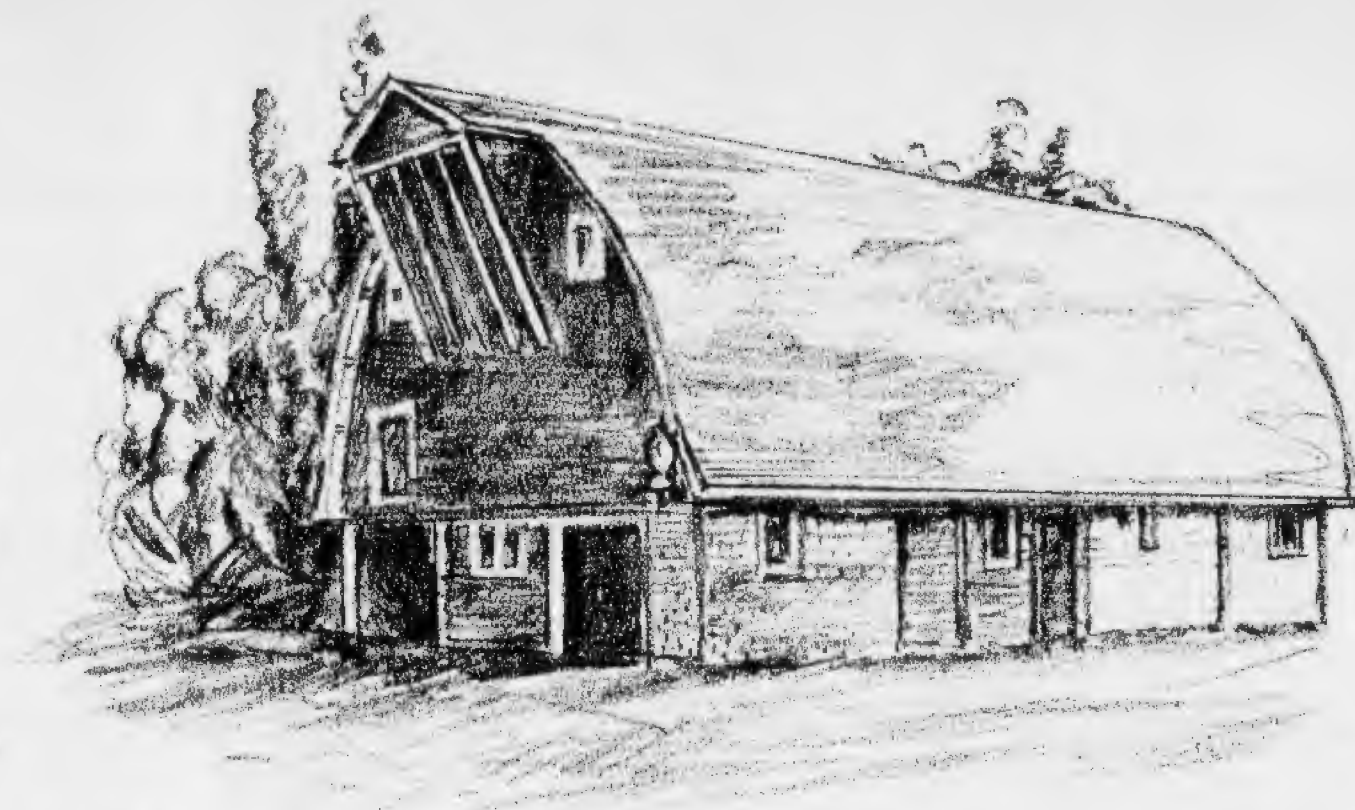
With a clean handkerchief wipe dry the upper lip of each man and then affix a piece of black electrician's tape to each gentleman so that it appears he has a mustache. Be sure the tape is firmly placed.

The trick is for each individual to remove his "mustache" by any means he wishes, except he may not use his hands and he may not rub his face against anything. And he must remain on his chair.

Appropriate background music can be had by playing a 45 record at 78 or until it sounds like the old-time, high-pitched music which was the accompaniment to the silent screen.



HOMES FOR SQUARE DANCING



Dally's Barn—Lakefield, Minn.

SUMMER TIME is square dance time at Dally's Barn, located 10 miles northwest of Lakefield, Minn. This coming summer will mark the Barn's 14th season, with at least a dozen dances held July thru August. Since the Barn has no heating facilities it is strictly a summertime location and perhaps all the more prized because of that fact.

Dally's is quite unique in that the dances are held in a regular hayloft with a perfect floor and sound and room for 15 squares of dancers. No hay has ever found its way into this hayloft but a lot of dancing fun has been stored up during the years it has been in operation. The long room with its vaulted ceiling is a pretty sight filled with sashaying dancers.

Just inside the big loft door is a beautiful balcony overlooking the dancers or the great

outside and at the other end is an old pendulum clock, still ticking away the happy moments of the dancing crowd.

There are regular dancers who have never missed a session at Dally's Barn and who travel fifty to a hundred miles to attend. Sometimes, of a summer evening, on the way out to the barn you may see wild deer and when you get there you will be greeted by one of several beautiful peacocks who roam the grounds. With all this picturesque—even romantic—setting it is no wonder the dancers flock around with the peacocks.

Al Carrigan is the regular caller and round dance instructor at Dally's Barn and it is to Vernon Kay of Okabena, Minn. that we are indebted for the above facts about this unique summer home for square dancing.

Dancers enjoy a
left-arm swing
beneath the
picturesque arches
of the hayloft
in Dally's Barn.



Photo by Swanson Studio

SETS in ORDER, MAY, '64

THE WOMAN'S ROLE IN SQUARE DANCING



IN PAST ISSUES of *Sets in Order*, articles have shown the woman in square dancing as viewed with critical eye by her partner and have, in turn, given the woman her chance to voice her opinion on the man in square dancing. These articles have stirred up considerable comment—to the extent that it looks as if the woman's role in square dancing can be explored further.

From her standpoint, there are several areas in which the woman in square dancing can contribute strikingly to the over-all benefit of square dancing and to her own sense of square-dancemanship, as Madeline Allen calls it.

The Woman's Choice

There is "attitude." A square dance is a place to bring an understanding heart. To be specific, if friend husband goes off to dance with someone else without first having provided a partner for his wife, there can be potent opportunity for irritation on the part of that wife. Here is where she can be noble and understanding by either asking some unattached male to dance with her if she knows him well enough and the situation warrants it, or she can seat herself gracefully along the wall, hope someone will ask her and if not, then assume an interest in all that is going on, even if she doesn't dance a step that tip. There's no good in sulking.

Conversely, if someone asks the woman to dance, she should be very sure her husband is in accord with this idea. A quiet aside to him to pick up her partner's partner can avoid complications. Or maybe husband would just like to rest that one out.

If a Gladys Glammerpuss shows up and friend husband is among the bees buzzing around, the wife would be smart to join the bees and be just as nice as possible to said Gladys, thus removing the sting. After all, they can't *all* dance with her at once.

Supposing there is an unattached lady friend whom the square dancing wife would like to

bring to the dances. Wisdom says, "Try to find a partner for her, beforehand." The husband should not be expected to dance attendance upon the friend for an entire evening. Even if she is a good dancer and he enjoys the dances with her, his partner is his partner and that is basically the way he likes it.

It's nice to be nice to the caller's wife. Sometimes these gals must feel like waifs, sitting and watching the dancing without joining in. If the caller is a regular one and his wife well-known to her, the lady dancer can find out right at the beginning if she prefers to dance or sit. If indications show she wants to dance, no harm in suggesting to the husband that he ask her. One dance given up by the lady dancer may brighten a whole evening for the caller's taw.

Some of the most enjoyable phases of square dancing are those which result in getting acquainted with new people and among these is the after-dance get-together at someone's home. Over a cup of coffee and a cookie great friendships have been born and the woman in square dancing may display her hospitality by inviting some of the folks in. Bustling about a kitchen preparing a pick-up lunch can be a lot of fun and it's surprising how that gal who was so shy at the dance turns out to be a whiz when allowed to help in the kitchen. She's likely to be less shy at the next dance as a result.

Everyone knows that you benefit from any activity in direct proportion to what you put into it. This is especially true of women in square dancing. It is their privilege to bring to square dancing humor, understanding, some knowledge of the art and a perfect willingness to have a good time. If the woman can express these qualities, it's almost a foregone conclusion that her husband will have a good time, too, further cementing his interest and enthusiasm in this hobby which he is happily enjoying with his wife.

AS THE OUTSIDE WORLD SEES US



ONCE IN A BLUE MOON some good, honest square dance publicity comes out in the public press. An example of this emerged in Sarasota, Florida, last year when the All Florida section of the Sarasota Herald-Tribune devoted a color cover-shot and a fine inside story plus pictures to Florida square dancing. The story, by Harry J. Miller, contained an excellent interview with caller Bob Dawson. Some quotes from this outstanding feature story follow:

"To the haunting strains of music from the nostalgic past, and the rapid cadence of Tin Pan Alley's latest hit tunes, square dancing has come down out of the haymow. It is swinging its way through Florida, beguiling teen-agers and senior citizens, the lame, the halt, and the blind.

"You'll see sightless people happily responding to the strident calls of 'Do Si Do' and 'Grand Right and Left'; paraplegics spiritedly pushing their wheeled steeds through the movements of the dance; the deaf and dumb eagerly watching the callers' lips and fingers...

"Thousands of Floridians are finding fun, fighting off premature age, mending broken minds, bodies and rocky marriages, and discovering that square dancing, like Sam Colt's invention, is a great social leveler. Prince and pauper mingle in a healthful activity in which recognition is accorded each dancer in direct proportion to the quality of teamwork displayed.

"It has been said that 'the family that plays together stays together.' This truism is so well demonstrated in the state's square dancing clubs as to have evoked figures from the National Recreation Association a while back which ranked square dancing as 'the top recreational activity for the American public from school age to the harvest years.'

"Bob Dawson, a caller of national and international fame... adds:

"Any group activity is valuable that gives an individual a chance to express himself. Peo-

ple who come to Florida to live may have no relatives or friends of their age level. As a means of getting acquainted in a new neighborhood, square dancing has no peer'...

"Oldsters, who formerly sat around watching spectator sports and waiting for their arteries to harden, are now lengthening their lives by participating in the lively dance art...

"In mental hospitals, square dances are played at a reduced tempo. Slowly, they are helping doctors penetrate even the deeper levels of depression...

"Dawson's Club Coed is the caller's successful attempt to interest Sarasota teen-agers in square dancing. The group of more than 50 youngsters comprises students from area schools, and they're so skilled they often augment the ranks of Dawson's older dancers in TV appearances and at hospitals to entertain the bedridden...

"Square dancing is not difficult to learn, but Dawson, during his career as a caller has derived quite a few chuckles out of beginning students. One wizened little octogenarian, learning his basic steps, took literally the call, 'Pick up your partner with an arm around' and tried to lift his amply proportioned companion...

"Considering that about every trailer park has a recreation hall which features at least one night of square dancing weekly, and that once they've been bitten by the bug, enthused trailer dwellers and others travel from park to park several times weekly to attend the dances, small wonder that square dancing counts more than 20 million devotees in its national ranks...

"As one greybeard puts it: 'Square dancing is relaxing. It gets my mind off my rheumatism. It's a great mixer. So different from ballroom type dancing.'

"Dawson can point to numerous marriages which had their inception in the square dancing that makes the rafters ring nightly — and mornings, too — in Florida's recreation rooms, churches, halls and homes..."

THOUGHTS ON SQUARE DANCING IN EUROPE

by F/LE T. deBeaupre—Metz, France

RCAF — president of the European Square Dance Association



Ernie and Lois deBeaupre

IT WAS CERTAINLY an unexpected surprise and an honor, as well as a mark of recognition for Canadian square dancers, to be the first Canadian to hold the office of President of the European Association of American Square Dance Clubs. The entire executive is elected by the President's home club and the broad interpretation has been that the new executive should be club members. However, I found the constitution not specific and, as my club is a small one, I brought in outside dancers for two reasons. Jim Long from Chambly is an outstanding executive and a member of a family who have three generations actively dancing. He is stationed very near Metz and should make a strong treasurer. Bob Millican was asked to serve in an unofficial capacity in order to take advantage of his wide experience in both the square and round dancing fields. The rest of the executive, Larry Vail and Dana McLeod, belong to the home club—the Sq'Air Divs. Unfortunately Dana will have to drop his square dancing activities for health reasons and it is going to be very difficult to find a replacement for a secretary of his calibre. This executive is the first to have three members of the Royal Canadian Air Force.

My wife, Lois, and I started square dancing in Ottawa before being posted overseas and have been club dancing for six years. We were members of the Silver Spurs in Ottawa and were exposed to round dancing early in our dancing experience. We became involved immediately and with the Sashay Rounders of Ottawa we learned round dancing from Gerry and Peggy Mace.

When we arrived overseas we found that there was no active dancing in Metz so we wasted no time in getting a club started. The venture was a success from the start and we graduated 15 squares. Since then we have been

heavily hit by repatriations but the Sq'Air Divs are still very active on a smaller scale. The club derives its name from the Canadian Air Division Headquarters to which we are all attached. Not satisfied with just our square dancing activity we started a round dance club as well. The Metz Sashay Rounders, named after the parent club in Ottawa, is an active club and we have just started a new beginners' class of ten couples. Lois and I do the instructing and we are very grateful for the help we have received from the Maces in Ottawa and, more recently, the Millicans from Amarillo.

We approached the role of teachers with much trepidation as it was our first attempt at instructing but it was a case of sheer necessity if we wanted to round dance. However, we have managed to keep ahead of both the beginner and intermediate dancers and so consider ourselves fortunate to have been able to gain this experience. All this has taken place in the 3½ years we have been in France and yet it seems like yesterday that we were getting advertising out for our square dance venture.

In spite of the very French name which is well known in Canada, my knowledge of the language was not much above the high school level when we arrived. We soon discovered that this was not enough and the whole family made a concerted effort to obtain a working knowledge of French. While we cannot be considered bi-lingual we are able to understand and be understood by our French friends. An interesting side-light—we are giving a round dance demonstration at a French celebration—and are thinking of putting out a round dance mixer in French.

I just mentioned the family—Mike, 19 and Ann, 10—who are both graduate square dancers. Mike will officially be graduating, too,

with the present round dance group, so you see we are truly a family of dancers.

As to what I think of square dancing, I hardly know where to start. To me it is almost a way of life and I value it immensely for the friendships I have made. These extend over both the US and Canada now, as well as Europe, and I am sure the associations will not soon be forgotten. I feel very strongly that square dancing should be above discrimination or distinction of any type and like to think that we dancers judge others by this yardstick. I am not so naive that I don't realize we are not all perfect nor do I think that square dancing is the be all and end all. However, I do feel that square dancing does teach consideration for the feeling of others and if a little of this rubs off on us all, maybe we have accomplished our prime aim—Friendship thru Dancing.

To me dancing is fun from what I put into it and what I get out of it. I deplore intensely demonstrations of impatience, exhibitionism and what may seem to be superior ability. Fortunately, these elements are not prevalent but it always embarrasses me to feel that they can

occasionally be associated with an activity I enjoy so much. Square dancing—and round dancing, of course—make a hobby that our whole family can enjoy together and it bothers me to find anything which could detract from its high ideals. Summed up, I guess it all means that what one gets out of square dancing is in direct proportion to what one puts into it.

In approaching my new post in the presidency of EAASDC I know that I will be trying to fill a job done with outstanding capability by Fred Joerns. He was an outstanding executive as were his associates. We are faced with a lot of work, mainly to “sell” square dancing in all its many facets, so we'll just have to use that as a starting point and go on from there. I have always felt that square and round dancing cannot and should not be separated; they contribute so much to each other.

My thoughts in the foregoing may present a rather mixed-up picture, since they are made up of the thoughts of an individual dancer intermingled with those of a new president. However, I fit both descriptions and I shall do my best to do a good job of both of them.

ABOUT THE ATTITUDES OF DANCERS

IT SEEMS TO ME, thinking back over my thirty-five years at Cheyenne Mountain School, that youngsters for the first two or three years of school would naively and joyously do anything you asked them to do. Then they learned the pain and fright of being laughed at, and gradually and quite unconsciously pulled in their horns. Junior high youngsters are so awkward, and so eager, and so frightened, that it takes a delicate hand to manage them. And in senior high school it is almost impossible to make them really think for themselves. They are so frightened inside by the world, and yet they look so brave as they try to figure out life. In college a very few decide to be their individual selves. But usually not until well after their graduation and their marriage, and then very few at that.

Some day they are invited to a square dance. The woman gets interested, in the people, not the dance, and the man usually holds out obdurately, dead set against the silliness of the dance. At last, he goes, and, if he is the right sort, a real man, has the time of his life. He doesn't give a darn anymore. He dresses the part, he learns the dances, he has a perfectly wonderful time.

Then gradually he begins dancing only with the best dancers. He calms down his clothes most decidedly. He takes on what he considers style instead. He gradually finds fewer and fewer people who can really dance as he does—and by and by, alone—he stands above a conquered world, and never dances again...

Thank Heaven, we are rid of him. The sooner we can let him go the better. But, if, just as he starts getting to be too good for others, he finds the real joy of helping others, he opens a door into a room that knows no end. He finds true happiness! When a person and his joy mean more to him than the step and its perfection, he is saved. He becomes a radiant, happy, growing individual, who makes the whole world a greater joy to live in.

(Lloyd Shaw—1954)

STYLE SERIES:

TANDEM SQUARES (OR) THE "X"



Double Square 1



Double Square 2

FOR THOSE interested in something different and yet using only familiar square dance material, here's something to try out in your workshop. Sent to us by Stan Burdick of Sandusky, Ohio, Tandem Squares does for sixteen people what Ed Gilmore's Exploding Squares (S.I.O. Apr. '61) does for a floor full of dancers.

There are a number of different ways to do double squares or royales and dancers have been doing these for years. They work either in normal couples-together position (1) or with two men together and two ladies together as couples (2).

In Tandem Squares, the two squares, one inside of the other, may work independently or around a circle as in a circle contra, in an almost unlimited variety of patterns.

You'll have a good time just working out patterns for yourself, but let's look at a few possibilities. Starting from a square (3), the insides go forward (4), do a frontier whirl (5) to face the outside pair.

With the outside two, start a square thru (6), completing it (7), and moving on to the next couple (8), for a star thru (9).

Do a right and left thru (10), turning around to face that couple (11), then the inside arch (12) and while the outsides dive under and go directly into a ladies grand chain (13), the outsides do a normal frontier whirl to face the set and the center couples continue on with the ladies chain, then repeating the entire action or following whatever else might be called (14).

There is a great deal of flexibility in these calls and this is only one example. For another

sample, start with your beginning square (3). Center four ladies grand chain (15), and outsides do a left allemande (16). Center ladies grand chain back—outsides right and left grand (17). Centers left allemande (18). Because of the greater distance to travel, the outside square is well into a right and left grand at this point. The insides' extra action compensates for the difference in timing. As the centers start their right and left grand (19) the outsiders are almost thru with theirs and, as the outsides promenade home, the inside square appears to be catching up with them. As the insides start to promenade (20), the outsides are nearing home and all eight couples arrive at home (21) at almost the same time.

Your experimenting will show you that there

Set up for Tandem Squares





(More on next page)



are many things that can be done from Tandem formation. Take the Grand Square, for instance. Using the same number of beats of music as when done in a simple square, sides face (22). Heads go forward and sides back away (23). Heads face partners and back away as the sides face opposites and walk forward (24). Original sides (now at head positions) move forward (25) as those at the side positions back up. Those reaching the center face in and back up to home (26) as the original heads walk forward to their home position (27) and all end in the starting spot.

For the second half just reverse as you would in a regular grand square.

Tandem Squares provide a real challenge with sixteen chain thru while utilizing the same principle as in an eight chain thru. From the original starting position shown on the previous page (3), those on the inside square either frontier whirl or wheel around to face the outside couples (28). Doing a right a left thru with them, they change places (29). By giving a right to the opposite, dancers pull past each other so that those reaching the outside do a courtesy turn and those reaching the cen-





ter make a left hand star in the middle (30).

The rule to remember here is that each man, as he moves, goes directly across the square to the other side, using a star to clear the center. The ladies, however, also using the star, move three-quarters around to a new side man. For instance, the lady at No. 1 position joins the star, goes three-quarters, then goes out with couple No. 4.

An even better rule to remember is that each lady follows the man in front of her and treats him as her partner when leaving a star and going to an outside couple (31). Once reach-

ing the proper person on the outside, those in the star leave it by giving a right hand to the outside person, pulling by and doing a courtesy turn. Those coming in from the outside join a left hand star (32). The men move directly across to the opposite spot while the girl who was his partner now follows the man ahead as he moves to the next outside spot (33).

The pictures may prove a little easier to follow than the written description but regardless of this, you'll have a ball with Tandem Squares. For some calls to use with this see the Workshop section (page 38).





National

JULY 23, 24, 25, 1964

SQUARE DANCE CONVENTION

SQUARE DANCERS who would like to dance en route to the Lucky 13th National Convention in Long Beach next July 23-25 will have opportunity from all points of the compass. Trail Dances are being planned in many localities and here is the list to press-time:

July 16 — 8 P.M. — Holliday Hills Recreation Center, 2000 W. 92nd Ave., Denver, Colo. Telephone: HA 94549

July 16-18 — Oregon State S/D Festival, Josephine Co. Fairgrounds, Grants Pass, Ore. Convention travelers cordially welcomed.

July 17 — 8-11 P.M. — Severin Hotel, 200 S. Illinois St., Dntn. Indianapolis, Ind. plus After Party at \$1.00 each. Gene Haley, M.C. Telephone: CH 48054

July 17 — 8 P.M. — Eagle's Hall, 850 N. Main St., Sheridan, Wyo. Hosts, Jeans and Queens Club. Caller: Wally Black. Tel: 674-4585

July 18 — 8:30 P.M. — City Audit., Rapid City, So. Dak. Callers: Wayne Dennis, Dick Taylor, Floyd Warren, Larry Wilkerson. Telephone: 343-2517

July 18 — 8 P.M. — Civic Audit., Omaha, Nebr. No charge for dancers en route. Telephone, Glenn Lapham: 731-5760

July 18 — 8 P.M. — Balboa Park, San Diego, Calif. Sponsored by San Diego Square Dance Assn. Telephone: 422-7522

July 20 — Armed Services YMCA, 300 San Francisco Ave., El Paso, Texas. Sponsored by SWASDA. Local and visiting callers.

July 20 — Livingston, Calif. Square Wheels Trailer Club from Colorado, sponsors. Jack Halfacre, M.C. Tel: Eva Shaw, EX 42445

July 20 — 9 P.M. — Cottonwood Mall, 4700 S. 1300 E., Salt Lake City, Utah. Caller: Randy Stephens. Donation, \$1.25. Hosts, Salt Lake Promenaders. Telephone: George Morgan, IN 64745

July 20-21 — 8-11 P.M. — Main St. School, East Main & Miller St., Santa Maria, Calif. Both nights. No charge for dancers en route.

July 21 — 8 P.M. — Kern Co. Fair Grounds, Bldg No. 4, Bakersfield, Calif. Callers: Rex Old and Harris Stockard. Admission \$1.00; Buffet 6 P.M. — \$1.50.

July 21 — 8-10:30 P.M. — Edna Farm Center, Edna Rd., San Luis Obispo, Calif. Waltz Around, Hosts. Callers: Mac & Connie McCullar. Telephone: 543-2827

July 21 — 8 P.M. — Community Hall, Santa Margarita, Calif. Atascadero Hilltoppers, Hosts. Off Hiway 101. Caller: Tom Miller

July 21 — 8 P.M. — Mike's Red Barn, 1210 E. Indian School Rd., Phoenix, Ariz. Local callers. Telephone: CR 74531

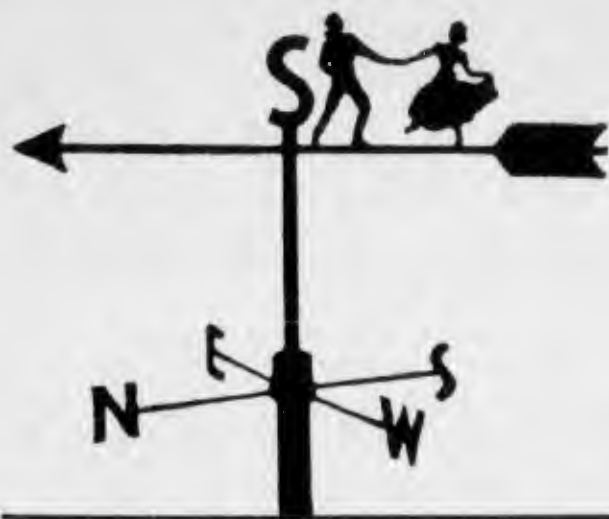
In the immediate Long Beach and Los Angeles area there are upwards of 50 Trail End Dances planned. Information on these may be had by calling Los Angeles Telephone: 567-5606. This is the Information Center of the So. Calif. Callers' Assn. and will remain open until 8 P.M. on July 20-21-22, for the visitors.

Convention visitors with small children will be happy to learn that Nursery Schools will be provided in the immediate Long Beach area for children 3 to 8 years old. There will be a nominal charge and a hot lunch will be served. Doctors' certificates for D-P-T will be required unless religious beliefs prohibit. Children must be physically able to participate in normal children's activities. For more information, contact Paul Waldo, 2422 Termino, Long Beach. And for that all-important PRE-REGISTRATION: BOX F, BELLFLOWER, CALIF.

Be part of the Lucky 13th -



- Dance on our Shore in '64



ROUND THE OUTSIDE RING

Editor's Note: These pages feature interesting Square Dancing news items from different areas of our world in which Square Dancing is an international activity. These items are collected and edited by Helen Orem, Assistant Editor of Sets in Order. All information in this category should be sent to Mrs. Orem at 462 North Robertson Boulevard, Los Angeles 48, California

Ohio Observations

The Miami Valley Round Dancers' 9th Summer Round Dance Weekend on July 11-12 at Community Pavilion, Dayton, will feature Kay and Forrest Richards of San Leandro, Calif. For information write Margaret O'Hara, 2925 Roanoke Ave., Kettering, Ohio 45419.

Seven callers will be featured at the 4th Annual Akron Area Spring Festival on May 23, from 1 P.M. to midnight on the Kent State University Campus, Kent. Three halls are to be used for square and round dancing. Callers will include Ron Schneider, Lloyd Litman, Ralph Pavlik, Gloria Rios, Howard Liffick, Bern Aubuchon and Bob Yerington. Es and Joe Turner will direct the rounds. For advance reservations write Bob Burk, P.O. Box 641, Akron 9. —Betty Kusta

A Pre-Camp Trails End Dance will be held on August 9 at Champion Danceland north of Warren. Calling will be shared by Lloyd Litman and Jimmy Gammalo. —Tom Fitzgerald

The Sandusky Register of February 1 gave square dancing an excellent full-page picture spread. Photos chosen were unusually graphic and newsworthy.

Kansas Keeno

The small town of Hugoton has formed its first square dance club in 8 years. Nucleus was the group taking lessons organized by the Jack Duncans and Cecil Louthans. Named the Gas Capital Promenaders, they meet monthly in the local Memorial Hall.

Nebraska News

Since the Dudes & Dames Round Dance Quadrille put on their first exhibition at the 1963 Mid-Central States Square Dance Convention in Omaha, they have presented the Waltz Quadrille at several functions, including non-square dance groups. Margaret and George Bolt are in charge of the group and they are again scheduled for the 1964 convention.

The Omaha Square Dance Council and the

Omaha Callers' Assn. graduated 85 couples from a series of 15 free lessons. A different instructor taught each night of the course. The City Recreation Dept. furnished the pavilion. A sort of screening of the beginners was accomplished by the use of a free pass for the first night, given out by dancers. At the close of the lesson two free passes were given to each couple to be used at the club of their choice within a certain time. —Glenn Lapham

The Lincoln Folk & Square Dance Council voted at their January meeting to change their name to Lincoln Council of Square and Round Dance Clubs.

March 15 was the date for the Hi-Flyers Annual Square Dance Jamboree. It was held in the Service Club Ballroom of Lincoln Air Force Base. M.C. was Bill Reilley.

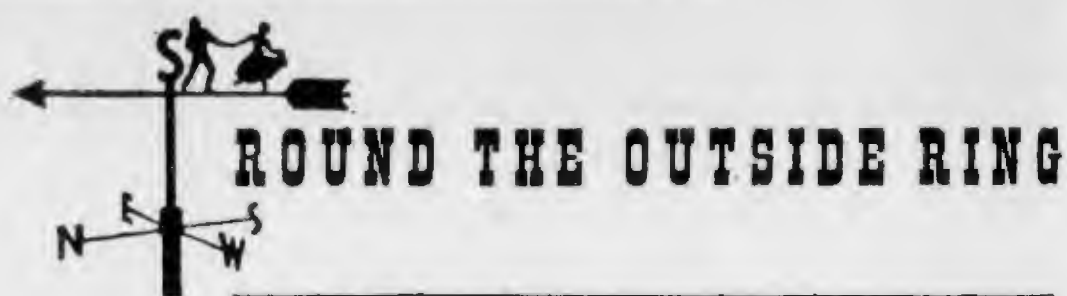
Wisconsin Whispers

La Crosse is planning for the 4th Annual Oktoberfest on October 1-4 this year. Callers will be Wally Schultz, Joe Lewis, Max Forsyth, Bob Yerington, Dave Taylor and Johnny Roth. Wally will do double duty by also serving as round dance supervisor with his wife, Maxine. —Bill Sauer

Of Moment in Michigan

The 5th Tulip Festival Square Dance will be held on May 16 at the West Ottawa High School in Holland. Selmer Hovland from Wagon Mound, N.M. will be featured at the mike and the dance is scheduled from 8 to 11 P.M., with rounds from 7:30 to 8 P.M. The Wooden Shoe Klompen Dancers will present their quaint dance style as intermission entertainment. The Kick-Off Dance will take place on May 15, same location, with local callers programmed. For more information, write Holland Tulip Time Festival, Inc., Civic Center, 150 W. 8th St., Holland. —John McCloskey

Square dancing in Kalamazoo received a real boost from the local Gazette on February 23 when a page of the Women's Section was devoted to pictures detailing the square dance



activity thereabout. This paper has been particularly cooperative with the dance groups.

Several of the local clubs in Kalamazoo have been visiting the Veterans' Hospital at Fort Custer, doing demonstration dancing for the patients. It is one of the most popular of the hospital's entertainment projects.

A Callers' Jamboree was planned by the Kalamazoo Area Square Dance Assn. for April 15 at the Allegan High School. Callers scheduled were Mrs. Stephen Matyas, Muryl Grant, "Sam" Towne, Lloyd Balderson, Jay Bruischot, Dave Newton, Bob Powell and Rolland Rheynard.

—Alice Kniss

Missouri Merry-Making

The first Adult Commencement Square Dance of 1964 was held at the Emanuel E & R Church in Ferguson on March 30. The dance was sponsored by the Greater St. Louis Folk and Square Dance Federation.

Canadian Capers

The Stetson Strutters of Ottawa plan a weekend of square and round dancing for Sept. 18-20 at the new Skyline Hotel, Brockville, Ont., on the St. Lawrence Seaway. The staff includes Earle and Jean Park of Yorkton, Sask., Art and Isobel Wilson of Ottawa and on rounds, Gerry and Peggy Mace of Ottawa.

—Keith Cunningham

The most recent fall and spring B.B.M. (Bureau of Broadcast Measurement) radio survey shows an interesting sidelight on square dancing. "Square Dance Notebook," sponsored by the Sask. Power Corp., rated the second highest audience on the CBC regional station for Saskatchewan during the afternoon to midnight period. Only National News attracted more listeners. Square Dance Notebook, written and voiced by Noreen Wilson, is broadcast over CBK at 6:30-7 P.M. C.S.T. each Monday.

May 29 at 7 P.M. is when Will Deacon's Alma Squares will display square dancing on the lawn of the historic Empress Hotel in Victoria, B.C. Approximately 150 fully-costumed pre-teen dancers will take part. The program will include squares and rounds plus the traditional Virginia Reel.

The year 1964 started off well in Victoria,

with "Maestro" Ed Gilmore invited by the Vancouver Island W.S.D.A. to conduct an afternoon workshop and big evening dance on January 25. During February the association provided a Texas-style Valentine in the person of Marshall Flippo in Nanaimo, in cooperation with the local association, and also in Victoria. In March the Gerry Hawleys of Saskatoon took the duty, as well as the Dick Camerons from Vancouver. Local callers attended their annual workshop at Parksville under the direction of Jim and Ginny Brooks from Alderwood Manor, Wash.

Jim Allan, president of the Vancouver Island Western Square Dance Assn., will be Chairman of the 11th Annual Spring Roundup at Victoria Memorial Arena on May 18. Local club callers will appear at this event which is a roundup of new or graduating dancers.

—Dai MacLeod

Texas Talk

The Houston Square Dance Council sponsored its 16th Annual Festival on April 4 at the Sam Houston Auditorium. Ray Smith of Dallas was M.C. June 20 will see the dancers gathered again at the Coliseum for the Annual Jamboree.

—Leonard Morris

New Mexico Notes

April 3-4 were the dates of the 17th Annual State Square Dance Festival in Roswell. The program included a Trail End Dance, Welcome Dance, Square Dancers' Breakfast, Square and Round Dance Workshops, a Business Meeting, Teenagers' Square Dance, the Main Dance, After Party, Breakfast and Hot Hash dancing till daylight on April 6!

—Bill Ramer

Arizona Amblings

The 5th Annual Reunion of the Sherifian Squares born at Nouasseur AFB in Morocco is planned for July 16-18 at the Ramada Inn, Tucson. Gideon and Angie Ray of Tucson, are making the arrangements to welcome the Sherifians who will converge on Tucson from all points of the compass where the airmen and their ladies are now stationed.

Indiana Incidents

The February meeting of the South Bend Callers' Club was held on February 23 in Niles with President Boyd Fink in charge. Plans were there completed for the 14th Annual Square Dance Festival on February 29 at the Laurel Club in South Bend. At the afternoon



ROUND THE OUTSIDE RING

session there were some 100 dancers present; in the evening, over 300. Members of the callers' club did the calling and there were also exhibitions. —*Edith Sostack*

Louisiana Lore

The Bar None Saddle-ites of New Orleans had their Mardi Gras dance on February 7, with 42 squares of club members and guests attending. On February 20 the club sponsored one of its Greenie Nights, purpose to coax new folks into square dancing. Even with a down-pour 120 "greenie" couples appeared and 140 couples from the parent club—65 squares dancing. —*Chuck Goodman*

Maryland Mores

Teen age square dancing in Montgomery Co. is booming, so a new Spring Festival expressly for teen agers is coming up on May 2 at the Newport Junior High School, Kensington. Called the "Footenanny"—(now, there's a cute one!) it will be presented in conjunction with the Virginia Teen Square Dance Festival which is being moved from spring to fall so that the combined areas can dance together twice this year. Montgomery Co. Teen Clubs are working with Herb Lock to program a day of interest to club dancers, with professional callers. All proceeds will go to the benefit of the Montgomery Co. Society for Retarded Children. —*Marie Yates*

Cues from Connecticut

The Annual Meeting of the Connecticut Square Dance Callers' and Teachers' Assn. was held in January with the following elected to office: President, John Helm; Vice-Pres., Dave Hass; Treas., Harry Tucciarone; Secy., Jean Wydra; Corres. Secy., Kay Van Horn. N.E.C.A. delegates are Bob Brundage and Chic Bentley. —*Burt Van Horn*

Of Moment in Maine

There are over 35 square dance clubs in the North and Eastern area of Maine. Hillie Bailey calls for three of them and also has a large graduation coming up at Bar Harbor.

New York Notice

The Callers' Club of Long Island holds dances each fourth Sunday of the month, MC-ed each time by a different caller mem-

ber. The club also meets, under the guiding hand of Oscar Nelson, for discussion of caller techniques and development. The new caller class started last February. —*David Blauston*

News from New Jersey

Hill City Squares will have an Oldtimers Reunion Dance on May 7 with Beulah Samec as caller. Newtimers are also invited to attend. On June 4 this club will have as guest caller Jim Cargill. Both dances will be held at Wilson School in Summit. —*Madge Gerlach*

Wyoming Welfare

The 5th Annual Wyoming State Teenage Square Dance Festival is scheduled for May 23 at the Air Base Gym in Casper. It is for boys and girls in grades 7th thru 12th who enjoy square dancing. There will be an afternoon workshop, evening dance and an after party. —*Bruce Thompson*

Montana Meanderings

Western Montana Workshops again sponsors Montana's Round-O-Rama—the 4th—at Columbia Gardens, Butte, on June 20-21. Bob and Helen Smithwick will be in charge of round dance workshops; Johnny LeClair will officiate in the calling department.

—*Margaret Wynn*

Colorado Cavorting

The 10th Annual Colorado Square Dance Festival will be held at the YMCA of the Rockies, Estes Park, on June 5-7. Featured caller will be Don Armstrong from Florida; Jerry and Charles Tuffield of Denver will handle rounds. More information is available from Dr. Harold Deane, 1849 Michael Lane, Fort Collins, Colo. 80521. —*Norbert Tabery*

Northwest Wanderings

Oregon State Square Dance Festival will be the big square dance news on July 16-18 at the Josephine Co. Fairgrounds in Grants Pass. There will be workshops for callers and dancers, a sewing clinic, style show, special events for round dancers under the direction of Ray and Jean Hanna of Oakland, Calif. Jack Petrie from Castro Valley, Calif., will be featured as caller. General Chairman is George Ray, Box 271, Rt. 1, Central Point, Ore.

—*Ernest Holthus*

The Square Dance Jubilee sponsored by the Lower Valley Leaders' and Callers' Club at the Square Dance Center between Sunnyside and Grandview, Wash., drew 22 squares of dancers. George and Emma Delabarre were M.C.'s and callers. —*Kay Cole*

KALOX-Belco-Longhorn

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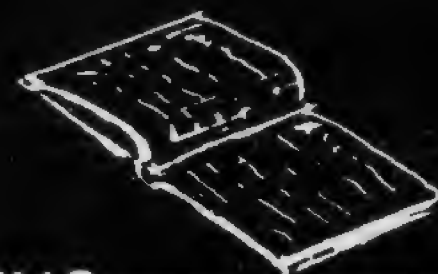
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Sets in Order

WORKSHOP



FOR LEADERS IN THE FIELD OF SQUARE AND ROUND DANCING

May 1964

THIS MONTH George Elliott has taken the theme, "Catch All Eight" for his Workshop assignment. The following ten examples use Catch All Eight in almost every conceivable condition. For a style shot in pictures on Catch All Eight, refer to Sets in Order, March, 1964, page 27.

Ladies to the center and back to the bar
Gents to the center with a right hand star
A right hand star in the middle of the hall
Back by the left and pass your partner
The next old lady a catch all eight
Right hand half way round
Back by the left hand all the way round
Corner lady right hand round
Back to your own a right hand around
Promenade the corner as she comes down

Grand right and left
Hand over hand and don't be late
When you meet your partner
You catch all eight
Right hand half way round
Back by the left hand all the way around
Corner lady with the right hand around
Back to your own an allemande thar
Boys back up a right hand star
Slip the clutch a left allemande
Partners all a right and left grand

Allemande left like a hinge on a gate
Back to your honey do a catch all eight
Right hand half way round
Back by the left all the way around
Four gents star go across the town
The opposite lady an allemande thar
Boys back up in a right hand star
Shoot that star with a full turn Jack
Pass your corner on the outside track
Box the gnat with the next pretty maid
Now twirl the girl and promenade

Grand right and left
Go hand over hand and don't be late
Meet your own and do a catch all eight
A right hand half way round
Back by the left like an allemande A
Go right and left and a half sashay
Re-sashay go all the way around
Gents star right go across the town
Turn the opposite lady a left hand round
A right to your corner pull her on by
And allemande left
(Repeat 3 more times)

Forward eight and back with you
Two and four a right and left thru
One and three go forward and back
Do a right and left thru and don't be late
Face your corner and catch all eight
Right hand half way round
Back by the left like a left allemande

Circle eight
Whirlaway to a catch all eight
A right hand half way round
Back by the left hand all the way around
Gents star right go cross the land
Opposite lady a left allemande

Circle eight
You whirlaway to a catch all eight
A right hand half way round
Back by the left hand all the way around
Corner lady with a right hand around
Back to your own a left hand around
And promenade the corner as she comes down

One and three go forward and back
Turn the opposite lady a right hand round
Partner left as she comes down
Corners all a wrong way grand
Hand over hand and don't be late
Meet your lady with a catch all eight
A right hand half
Back by the left like a left allemande

One and three go forward and back
Turn the opposite lady a right hand round
Partner left as she comes down
Corners all a catch all eight
Right hand half way round
Back by the left like a left allemande

One and three go forward and back
Same four square thru all the way around
When you come down
The one you meet do a catch all eight
Right hand half way round
Back by the left like a left allemande

We're beginning to hear from more and more of you concerning particular needs and suggestions for these Elliott Workshop projects. In the June issue George's subject will be Corners Do Paso. In July, he'll be working on Nose to Nose Sashay. The August assignment should be a dilly. In it he uses examples of descriptive calling to get you through a few of the intricate movements of some of the Experimental Lab creations.

CURLY'S CAST OFF

By John Ward, Alton, Kansas

The heads to the right and circle four
Head gents break and line up four
It's forward eight and back you reel
Now pass on thru and wheel and deal
Center four pass thru then square thru
Go four hands round is what you do
Rock right out and back to town
Then cast off three-quarters round
It's forward eight and back you reel
Now pass on thru and wheel and deal
Center four pass thru then square thru
Go four hands round is what you do
Rock right out and back to town
Then cast off three-quarters round
Two ladies chain and keep in time
Then pass thru and bend the line
Two ladies chain and turn her man
Cross trail thru to a left allemande

EXPERIMENTAL DRILLS

This month we're featuring Divide and Pair by Jim Teal of Columbus, Ohio. Try these examples sent in by Jim. (See page 70)

Side ladies chain

One and three lead right and circle to a line
Pass thru, wheel and deal
Divide and pair, star thru, bend the line
Pass thru, wheel and deal
Divide and pair, star thru, bend the line
Pass thru, wheel and deal
Center four square thru three-quarters round
Left allemande

One and three lead right and circle to a line
Pass thru wheel and deal
Divide and pair, star thru, cast off three-quarters round
Pass thru, wheel and deal
Divide and pair, star thru
Cast off three-quarters round
Star thru, square thru three-quarters round
Left allemande

Head ladies chain

One and three star thru, divide and pair
Right and left thru, dive thru
Pass thru, star thru, right and left thru
Pass thru wheel and deal, divide and pair
Right and left thru, dive thru
Pass thru, star thru, right and left thru
Pass thru, bend the line
Star thru, pass thru, left allemande

One and three lead to the right and circle to a line

Pass thru, wheel and deal, double pass thru
Centers in, cast off three-quarters round then star thru

Divide and pair, square thru
Count four hands you're facing out, bend the line
Pass thru, wheel and deal, divide and pair
Star thru, cross trail thru to a left allemande

Two and four lead right and circle to a line
Pass thru, wheel and deal now substitute
Divide and pair, star thru, right and left thru
Pass thru, bend the line
Pass thru, wheel and deal now substitute
Divide and pair, star thru, right and left thru
Cross trail thru to a left allemande

Head ladies chain

Same couples square thru three-quarters round
Then U turn back
Star thru, circle four with the outside two
Head gent break and make lines of four
Pass thru, wheel and deal and double pass thru
Centers in and cast off three-quarters round
Pass thru, wheel and deal, divide and pair
Star thru, promenade and don't slow down
One and three wheel around and star thru
Square thru three-quarters round to a left allemande

Two and four do a half sashay
One and three star thru, pass thru, U turn back
Divide and pair, star thru, bend the line
Right and left thru, pass thru
Bend the line and star thru
Inside arch, dive thru
Square thru three-quarters round
Left allemande

SINGING CALL x

BLUE MOON OF KENTUCKY

By Marshall Flippo, Abilene, Texas

Record: Blue Star 1719, flip instrumental with Marshall Flippo

BREAK

Four ladies chain turn 'em left around
Chain those ladies back across the ring
Join all your hands and circle left around
Left allemande and weave around the ring
Now on this moonlight nite with star shinging bright

Do sa do that maid, take her home in a promenade

Blue moon of Kentucky keep on shining
Shine on the one that's gone and made me blue
FIGURE

Head two square thru four hands around
With the sides you make a right hand star
Head two star left and turn it once around
Pick up the corner one from where you are
*Back out and make a ring, circle left and then
Fold that pretty maid, star thru then promenade
Blue moon of Kentucky keep on shining
Shine on the one that's gone and been untrue

*Do not take full turn as you back out of the star — just join hands to make ring as centers back out of the star.

SPECIAL WORKSHOP EDITORS

June Berlin	Workshop Coordinator
Joe Fadler	Round Dance Editor
Bob Page	Square Dance Editor
Don Armstrong	Contra Dance Editor

RAW DEAL

By Roy Haslund, Winnipeg, Manitoba, Canada

Head two do a right and left thru
Turn and roll a half sashay
Star thru and circle four
Head gents break to a line of four
Forward eight and back you reel
Pass thru and wheel and deal
Center four right and left thru
Turn the girl and pass thru
Right and left thru the outside two
Turn the girl, left allemande

FOUR AND ONE

By Monty Montooth, Fayetteville, North Carolina

One and three swing a little Sue
Side couples right and left thru
Turn the girl with an arm around
Four ladies chain three-quarters round
Heads go forward and back with you
Star thru in the middle of the floor
Pass on thru, eight chain four
Count four hands go lickety skoo
And when you're done half square thru
Lines of four go out and back
Now bend the line have some fun
Star thru, then eight chain one
Allemande left

GREAT!

SWINGING H

By Willard Orlich, Cuyhoga Falls, Ohio

Head two couples half square thru
Box the gnat, men catch left and make a wave
Swing thru, new centers swing left three-quarters more
A new wave across the set and balance
Swing thru, those who can swing left three-quarters more
Two new waves and balance
Swing thru, new centers swing left three-quarters more
A new wave across the set and balance
Swing thru, those who can swing left three-quarters more
Two new waves and balance
Box the gnat, right and left thru the other way back
Inside arch, dive thru, pass thru, left allemande

HALF SQUARE GRAND

By Julius King, Lexington, Massachusetts

Head ladies to the right you chain
Turn those girls, gone again
New side ladies chain across
Turn on around, don't get lost
Heads go forward and back with you
Half square thru in the middle you two
Half square thru with the outside two
On to the next a half square thru
Center two do a half square thru
Separate when you get thru
Go round one face that pair
Box the gnat when you get there
Grand old right and left that square

IT WILL WORK

RAMPAGE

By George Vagtborg, San Diego, California

Lady number one chain to the right
Couple number one go forward and back
Forward again, stand back to back
Split those two round the man, line up three
Couple number three go forward and back
Forward again, stand back to back
Circle four, head gents break
Forward eight and back with you
If you can star thru (the ends)
Circle eight, side gents break
A line of three, a line of five
Forward eight and back you do
End four star thru, then circle eight
Three ladies who can roll a half sashay
Original partner swing you do
Allemande left, you're not thru
Promenade, one and three wheel around
Cross trail thru, find the corner
Left allemande

SINGING CALL x

MANANA

By Larry Brockett, Los Alamitos, California

Record: MacGregor 1017, flip instrumental with Vera Baerg

OPENER, BREAK and CLOSER

Head two couples pass on thru around just one you go

Come into the middle do a right and left thru
Turn the girl you know

Pass thru, split two and four in line you stand
Allemande left the corner then promenade the land (sing)

Manana, Manana, Manana is soon enough for me
FIGURE

Head two couple promenade just half around the square

Separate go to the sides you circle half way there
Dive thru, right and left thru, turn the girl you know

Pass thru, split two, into the middle you go
Cross trail to the corner, star thru with her and then

Join your hands and make a ring you circle left my friend

Allemande left the corner, do sa do your own
Swing that corner lady round and promenade her home (sing)

Manana, Manana, Manana is soon enough for me
Suggested additional break

Allemande left, the ladies star, the gents you promenade

Allemande left, the gents star, the ladies promenade

Allemande left the corner, do sa do your own
Allemande left just one more time and promenade on home

Sing Manana, Manana, Manana is soon enough for me

SEQUENCE: Opener, once for heads, middle break, once for sides, closer

It's a fair day when one tune — on the same record — is the background music for two usable rounds. Last month we printed a simple mixer to the following tune. This month an uncomplicated two-step is presented to the same music — Editor.

HEAD FOR THE HILLS

HILLBILLY TWO-STEP

By Lorraine Hurtado and Delia Olds,
Los Angeles, California

(With a little help from Bill and Merl)

Record: Hi-Hat 801

Position: Intro — Open-Facing, Dance — Semi-Closed facing LOD

Footwork: Opposite, directions for M except as noted

Intro: Wait 2 meas (4 cts) then do a standard 4 ct acknowledgment

Meas.

1-4 Two-Step; Two-Step; Turn Away, 2; 3, 4;
In Semi-Closed pos do 2 two-steps along LOD; turn away from partner (M L, W R) circling in 4 steps L,R; L,R returning to partner to take R Hand Star pos.

5-8 (Star R) Two-Step; Two-Step; Circle Away, 2; 3, 4;
In R Hand Star pos change sides (1/2 turn) in 2 two-steps; turn away from partner and both circle L in 4 steps (M starts L, W R) returning to partner to take RH Star pos.

9-12 (Star R) Two-Step; Two-Step; Circle Away, 2; 3, 4;
Repeat action of meas 5-8 ending in CLOSED pos M's back to COH.

13-16 Turn Two-Step; Two-Step; Twirl, 2; Walk, 2 (to Semi-Closed);
Do 2 RF turning two-steps along LOD; while M walks fwd 4 steps W does a RF twirl under the joined lead hands in 2 steps then walks fwd 2 steps to Semi-Closed pos.

17-20 Fwd Two-Step; Two-Step; Side, Behind (to L Open); Side, Thru;
In Semi-Closed pos do 2 fwd two-steps; face partner (lead hands joined) step to side on L, XIB on R (W also XIB) turning to L OPEN pos facing RLOD; again face partner and step swd L, step thru (XIF) on R taking SEMI-CLOSED pos.

21-24 Repeat action of meas 17-20, end facing partner in BUTTERFLY pos, M's back to COH.

25-28 Two-Step Bal L; Bal R; Roll, 2; 3, Heel (Hands on Hips);
In Butterfly pos step swd on L/quickly close R to L, step swd on L; step swd on R/quickly close L, step swd R; moving twd LOD turning LF (W RF) roll once around in 3 steps L,R; L then momentarily placing hands on hips (palms out) place R heel to side.

29-32 Two-Step Bal R; Bal L; Roll, 2; 3, Heel Hands on Hips);

Returning to Butterfly pos and starting to R do a two-step balance; two-step balance L; roll twd RLOD in 3 steps R,L; R, tch L heel to side placing hands on hips; return to Semi-Closed pos to repeat dance.

DANCE GOES THRU THREE TIMES

Ending: Away on L (W R) (Face Partner), Bow.

Note: Each 4 measure phrase uses the same basic rhythm pattern throughout dance. (Two-Step; Two-Step; One, Two; Three, Four;)

SMOOTH WALTZ

CAPE COD WALTZ

By Larry and Thelma Jessen, Redwood City, Calif.

Record: Windsor 4695

Position: Open-Facing for Intro, Closed pos for Dance, M facing RLOD

Footwork: Opposite, Directions for M except as noted

Meas.

INTRODUCTION

1-4 Wait; Wait; Bal Apart, Point, —; Maneuv, 2, 3, (to Closed);

Wait 2 meas in Open-Facing pos; step bwd twd COH on L ft, point R ft fwd, hold 1 ct; start R ft maneuver 1/4 R in 3 steps R,L,R to end in CLOSED pos M facing RLOD.

DANCE

1-4 (R) Turn Waltz; (R) Turn Waltz (to Sidecar); Bwd Waltz; (L) Turn Waltz (to Banjo);

Starting bwd in LOD on L ft do 2 RF turning waltzes (1 full turn) blending into closed SIDECAR pos M facing RLOD; start L ft do 1 waltz bwd in LOD; step bwd in LOD on R ft, do 1 LF turning waltz (1/2 turn) blending into closed BANJO pos M facing LOD.

5-8 Fwd Waltz; Waltz 1/4 R (to Closed); (Box) Fwd, Side, Close; Thru, Manuv, 2 (to Closed);

In Banjo pos do 1 fwd waltz down LOD; do a 1/4 RF turning waltz blending into CLOSED pos end M facing wall; step fwd twd wall on L ft, swd in RLOD on R ft, close L to R; adjusting to SEMI-CLOSED pos step thru twd LOD on R ft (W thru on L ft), maneuver 1/2 RF in 2 steps L,R as W steps R,L almost in place ending in CLOSED pos M facing RLOD.

9-12 Repeat Action of Meas 1-4.

13-16 Fwd Waltz; Waltz 1/4 R (to Closed); (Box) Fwd, Side, Close; Thru, Side, Close (to Closed);

Repeat action of meas 5-7; turning to SEMI-CLOSED pos step thru in LOD on R ft (W on L), swd in LOD on L ft, close R ft to L ending in LOOSE CLOSED pos M facing wall.

17-20 (SCP) Fwd Waltz; Fwd Waltz (Lady to Closed); L Turn Waltz; L Turn Waltz;

Turning to SEMI-CLOSED pos do 1 fwd waltz down LOD; M start R ft do 1 more fwd waltz (short steps) as he leads W 1/2 L turn to CLOSED pos; start L ft do 2 LF turning waltzes (3/4 turn) to end in LOOSE

CLOSED pos M face wall.

21-24 (Vine) Side, Behind, Side; Thru, Manuv, 2 (to Closed); R Turn Waltz; Twirl, 2, 3;

In Loose Closed pos step swd in LOD on L ft, step on R XIB of L (W XLB also), step swd L; step thru on R ft (W on L) in LOD, step L,R maneuvering to CLOSED pos M facing RLOD; start bwd on L ft, do 1 RF turning waltz (1/2 turn); M does 1 fwd waltz down LOD as W starts bwd on L and does 1 RF twirl in 3 steps (LRL) under lead hands (M's L and W's R) to end in OPEN-FACING pos M's R and W's L hands joined.

25-28 Waltz Away; Turn In, 2, 3; Bwd Waltz; Turn In, 2, 3;

Starting M's L ft and swinging joined hands thru waltz fwd and very slightly away from partner; still moving down LOD and turning in twd partner (M 1/2 RF and W 1/2 LF) swinging same joined hands back thru twd RLOD and releasing, join M's L and W's R hands to end in L OPEN pos both facing RLOD; do 1 waltz bwd in LOD; start bwd in LOD on R ft turning in twd partner (M 1/4 LF and W 1/4 RF) swinging joined hands bwd and thru twd LOD and releasing, join new inside hands (M's R and W's L) to end in OPEN-FACING pos.

29-32 Solo Waltz Turn; On Around, Side, Close (to Closed); (Box) Fwd, Side, Close; Thru, Manuv, 2 (to Closed);

Starting M's L ft and swinging joined hands thru twd LOD then releasing do 1 solo waltz turn down LOD (M LF, W RF) completing 1/2 turn to end facing RLOD and joining new inside hands (M's L and W's R) at about shoulder hgt; retain these hands as you lead bwd on M's R turning in to face partner and wall, step swd twd LOD on L, close R to L assuming CLOSED pos M facing wall; repeat action of meas 7-8.

PERFORM ENTIRE ROUTINE FOR A TOTAL OF THREE TIMES

Ending: During meas 32 of final sequence step thru twd LOD on R ft, swd in LOD on L ft, close R ft to L in CLOSED pos M facing wall; step apart and acknowledge.

RICKY TICKY MUSIK

TIC TOC MELODY

By Bill and Marie Brown, Hobbs, New Mexico

Record: Grenn 14061

Position: Open facing LOD for Intro, Semi-Closed for Dance

Footwork: Opposite, directions for M except as noted

Meas. INTRODUCTION

1-4 Wait; Wait; Apart, —, Tch, —; Together, —, Tch (To Semi-Closed), —;

In Open pos step apart on L, touch R to L; step together on R, touch L to R ending in Semi-Closed pos.

DANCE

1-4 Fwd Two-Step — Brush; Fwd Two-Step — Brush; Vine Apart, 2, 3, Brush; Spot Turn, 2, 3, Touch;

In Semi-Closed pos start on M's L do a two-step fwd LOD brushing R fwd; repeat action of meas 1 starting M's R; moving away from partner twd COH vine L,R,L, brush R fwd; solo spot turn L face R,L,R, tch L to R ending apart facing partner and wall.

5-8 Step, Brush, Step, Brush; Walk Fwd, 2, 3, Touch (to Butterfly); Side, Step/Step, Side, Step/Step; Rev Roll, 2, 3, Touch (to Semi-Closed);

In apart pos facing partner step L in place, brush R across in front of L, repeat action to the R; walk fwd twd partner L,R,L, tch R to L assuming BUTTERFLY pos; do a quick two-step balance stepping to side R in RLOD, quick L/R, repeat action starting M's L in LOD; both roll reverse twd RLOD M RF and W LF R,L,R, touch L to R end Semi-Closed pos facing LOD.

9-12 Fwd Two-Step — Brush; Fwd Two-Step — Brush; Vine Apart, 2, 3, Brush; Spot Turn, 2, 3, Touch;

Repeat action of meas 1-4.

13-16 Step, Brush, Step, Brush; Walk Fwd, 2, 3, Touch (to Butterfly); Side, Step/Step, Side, Step/Step; Rev Roll, 2, 3, Touch (to Butterfly);

Repeat action of meas 5-8 end facing partner and wall in BUTTERFLY pos.

17-20 Vine/Twirl, 2, 3, Touch; Rev Vine/Twirl, 2, 3, Touch; Change Sides, 2, 3, Brush; Walk, 2, Face, Touch (to Butterfly);

Vine LOD L,R,L, touch (W twirl RF R,L,R, touch); repeat action RLOD (W twirl LF); with M's L and W's R hands joined change sides with W crossing in front of M twd COH as M moves around in back of W twd wall L,R,L, brush R ending in L OPEN pos; moving in LOD step R,L, face partner R, touch L end in BUTTERFLY pos M facing COH.

21-24 Vine/Twirl, 2, 3, Touch; Rev Vine/Twirl, 2, 3, Touch; Change Sides, 2, 3, Brush; Walk, 2, Face, Touch (to Open);

Repeat action of meas 17-20 in RLOD ending OPEN pos facing LOD.

25-28 Fwd, 2, 3, Brush; Fwd, 2, 3, Face Touch (to Butterfly Banjo); Banjo Around, 2, 3, —; Change Sides 2, 3, — (to Butterfly);

In Open pos walk fwd LOD L,R,L, brush R fwd; continue fwd R,L,R, turn to face partner and wall touch L assume BUTTERFLY BANJO pos; walk 3 steps CW L making 1/2 circle; change sides in 3 steps R,L,R (California twirl) (W crosses under joined lead hands M's R and W's L with a LF turn on third step to face partner) assuming BUTTERFLY pos M's back to COH.

29-32 Back Away, 2, 3, Brush; Walk Together, 2, 3, Touch (to Closed); Turn Two-Step; Turn Two-Step (to Semi-Closed);

Back away from partner twd COH L,R,L,
brush R; walk together R,L,R, tch L to
CLOSED pos; do two turning two-steps
LOD ending in SEMI-CLOSED pos.

Ending: Dance goes thru two times. Last time thru
W twirl and acknowledge.

Drills for Tandem Squares

Pages 24 thru 27 of this issue are filled with pictures and descriptions of Stan Burdick's sixteen person double square dances. The following seven sets of calls are created to go with the picture series and even carry this tandem square idea a bit further. We just anticipate that you are going to have a ball working with these and suggest that after you try them out to your satisfaction, you start developing other patterns.

STAN'S DOUBLE QUADRILLE MIXER

By Stan Burdick, Sandusky, Ohio

Inside couples go forward and back
Same couples wheel around (or Frontier whirl)
*** Square thru the couples you found**
Four hands round and you're not thru
Go on to the next and square thru
Four hands around and a quarter more
(or 5 hands round)
Pull on by, go on to the next
Star thru, right and left thru
Dive to the middle, four ladies chain
(Repeat all, then)
Inside arch and substitute
(Repeat all to chain, then)
(Repeat again to chain, and)
Inside arch, substitute, bow to your partner
you're thru

TANDEM GET-OUT

By Frank Lane and Jack Jackson

Threes and fours substitute
Inside heads Frontier whirl
Star thru then chain the girls
Same two and inside sides pass thru to
new square
(actually your original square)
Four ladies chain across from there
Chain 'em back across the hall
Then bow to your partner — that's all

16 CHAIN THRU

By Willard Orlich, Cuyhoga Falls, Ohio

Inside couples go forward and back
All around your corners do
Partners now you star thru
Right and left thru, 16 chain thru
Turn on the ends, star left in the middle
Keep in time to the tune of the fiddle
Turn on the ends, star left in the middle
Keep in rhythm to the words of the riddle
Turn on the ends, star left in the center
You're doing fine, you're doing better
Turn on the ends, star left in the center
Here they come like a fender bender
Right and left thru and the center two
Frontier whirl, you're almost thru

TANDEM #1

By Frank Lane and Jack Jackson

Inside men star left, you roam
Go once around and pick up your own
Go once around, you're doing fine
Pick up your outside pair this time
You're eight in line across the set
So bend that line, you're not thru yet
(If possible time it so they are at home)
Go forward four and back in time
Now two by two you bend those lines
Star thru, two ladies chain
Turn those girls we're gone again
(Do Stan's Double Quadrille Mixer from*)

TANDEM #2

By Frank Lane and Jack Jackson

Inside four ladies chain
Turn 'em round we're gone again
Then chain 'em back, full turn around
With the outsides chain as you come down
Inside two full turn I say
While outsides roll with a half sashay
Heads double pass thru, centers in
Frontier whirl and now the sides
Double pass thru, centers in, Frontier whirl
Now heads again pass thru across you shoot
Wheel and deal then substitute
Sides pass thru across you shoot
Then wheel and deal and substitute
(Repeat)

TANDEM ALLEMANDE #1

By Frank Lane and Jack Jackson

Inside four ladies chain
Outsides left allemande
Insides chain back again
Outsides right and left grand
Insides now left allemande
Partners right, right and left grand
Meet your girls and promenade home

TANDEM THAR

By Frank Lane and Jack Jackson

Insides do sa do corner, turn partner left an
allemande thar
Turn it twice around
Outsides do sa do corner, turn partner left and
join that thar
(Turn star until they are home)
Slip the clutch, left allemande
Insides do sa do, outsides right and left grand
Insides left allemande, everybody promenade
the land

CONTRA CORNER

LONESOME SHEPHERD

By Jack McKay, San Francisco, California

1,4,7 active and crossed over
Active man lead your line around the opposite
three
Active lady lead your line around the opposite
three
Active couples down the center
Turn alone, come back, cast off
Right and left thru, over and back

WHO FOLDS — WHO! WHO!

By Fred Christopher, St. Petersburg, Florida

Heads to the right circle four
Head gents break and line up four
Go up and back just like you oughter
Then square thru three-quarters
Do a Frontier whirl, right and left thru
Turn your girl and star thru
Right and left thru here's what ya do
Turn the girl, star thru
Pass thru, do a Frontier whirl
Pass thru, boys fold
Star thru, girls fold
Star thru, bend the line
Cross trail thru don't just stand
Corners all left allemande

EXPERIMENTAL DRILLS

Our experimental movement for April was Cast Off Like a Wheel and Deal by Margaret Huggins of Winnipeg, Manitoba, Canada. We promised some drills for the movement, so here are four by Margaret.

One and three lead to the right, circle to a line
Pass thru, cast off like a wheel and deal
Double pass thru
First couple left, second right
Right and left thru, left allemande

Two and four ladies chain
One and three star thru, square thru
three-quarters
Split the sides round one to a line of four
Pass thru, cast off like a wheel and deal
Center four square thru three-quarters
Go round one to a line of four
Allemande left

One and three pass thru both turn right
Behind the sides stand
Double pass thru, centers in
Cast off like a wheel and deal
Double pass thru, centers in
Cast off like a wheel and deal
Face your partner back away
Pass thru, cast off like a wheel and deal
Center four box the gnat
Right and left thru the other way back
Double pass thru, first go left, second one too
Promenade, back out make a ring
Left allemande

One and three lead right circle to a line
Pass thru, cast off like a wheel and deal
Center four right and left thru, hear me say
Roll away a half sashay
Double pass thru, centers in
Cast off like a wheel and deal
Face your partner, back away
Pass thru, cast off like a wheel and deal
Center four (girls) pass thru
Square thru with the outside two three-quarters
Center four (girls again) left square thru
three-quarters
Men U turn back and swing your partner

LONG ONE

BREAK THRU NO. 2

By Marty Winter, Cresskill, New Jersey

Head two ladies chain that's what you do
Heads go forward up and back with you
Square thru it's four hands around
Then do sa do all the way around
To an ocean wave and rock it up and back
It's a double swing thru without a stop
Right, left then right and left, now rock it
Girls U turn back
Now bend the line go up and back
Pass thru, ends cross over, centers turn back
Forward eight back you reel
Pass thru now wheel and deal
Dixie style to an ocean wave
Then rock it up and back
Now left swing thru
Go left and right and rock it
Left swing thru again
Go left and right and rock it
Centers U turn back then all promenade
Don't slow down
Heads wheel around, go right and left thru
Now star thru, pass thru, left allemande

SINGING CALL x

TAKE IT OFF

By Cal Lambert, Houston, Texas

Record: Mustang 106, flip instrumental with
Cal Lambert

INTRO, BREAK and ENDING

Join up hands and make a ring, circle to the
left you do
Then the heads go right and left thru, and the
sides do it too
Heads cross trail, U turn back, and the sides do
the same
Allemande left with the corner, and you weave
around the ring
Take it off, take it off, meet your girl do sa do
Allemande left with the corner, come on back
and promeno
Promenade with this girl, take a walk go down
the line
Then you stop at home and swing her just
in time

FIGURE

Head (side) two ladies chain across, and couples
one and three (two and four)
Lead to the right and circle four and make a line
for me (of four)
Pass thru, wheel and deal, then the center four
square thru
Heads (sides) divide and star thru, and then go
right and left thru
Turn your girl, dive thru, square thru
three-quarters round
Swing the corner lady round and promenade
the town
Promenade this new girl, take a walk go down
the line
Then you stop at home and swing her just in time

SHORT STOP

By Bob Hayden, Lake Jackson, Texas
(From promenade)

One and three wheel around
Pass thru on to the next
Box the gnat, pass thru, backtrack
Cross trail thru to a left allemande

CASTING CENTERS

By Jack May, Toledo, Ohio
Head couples, one and three, go up to the
middle and back
Pass thru, go round just one
Into the middle a right and left thru
Turn that girl and pass thru
Centers in and cast off three-quarters round
Center two pass thru
Centers in and cast off three-quarters more
Go forward up and back with you
Star thru then the inside two
Pass thru then square thru three-quarters Jack
Everybody do a U turn back
Left allemande

FOLDING BACK #2

By Gordon Blaum, Miami, Florida
Two and four do a half sashay
Heads square thru four hands around
Centers in, fold the ends
Lead couple go left, next couple right
Star thru with the one coming your way
Then the outside couples do a half sashay
Centers in, fold the ends
Lead couple go left, next couple right
Star thru with the one coming your way
Then the outside couples do a half sashay
Centers in, fold the ends
Lead couple go left, next couple right
Two ladies chain to a left allemande

WHIPPEMWELL

By Buford Evans, Prairie Village, Kansas
Heads square thru the inside track
Four hands round and don't look back
*Square thru with the outside two
Four hands round you rock and reel
You're facing out so wheel and deal
The center two will pass thru
Square thru with the outside two
Four hands round let's make 'em squeal
You're facing out so wheel and deal
The center two will pass thru*
Left allemande
The part between asterisks () may be repeated
at caller's option as desired.

LITTLE PLEAT

By Sparky Sparks, Clearlake Highlands, Calif.
Four ladies chain across the way
All four couples do a half sashay
Heads to the middle, back you do
Forward again and square thru
Count four hands to the outside two
Star thru, cast off three-quarters round
Go forward and back, watch it man
Centers fold, left allemande

VARIATION OF AN OLDIE

HOOK AND LINE

By Joe Barcelow, Ionia, Michigan
Heads to the middle and star thru
Do sa do around those two
Swing thru, that's a right and left
Balance forward and balance back
Pass thru to the sides and circle four
Let the ladies break to a line of four
Lines go forward and back so bold
Pass on thru and the girls will fold
Star thru, California twirl
Gets hook elbows and the lines whirl
Go all the way around and don't you fail
To bend the lines and then cross trail
Allemande left

SINGING CALL x

FALSE HEARTED GIRL

By Bill Green, Hacienda Heights, California
Record: Hi-Hat 305, flip instrumental with
Bill Green
Note: Two different figures are offered to this
dance. You may use either figure or alternate
them as Bill does on the record.
OPENER, MIDDLE BREAK and CLOSER
Well join hands and make a ring you circle left
like that
Left allemande the corner miss and partner box
the gnat
Let's box it back now, the men star left
Go once around grand right and left
Keep on dancin' 'til you meet her then do sa
do her too
Go once around, swing that girl and take her
home with you
Most fickle lady in this here world
Take time to swing false hearted girl
FIGURE NUMBER ONE
The head two couples lead right circle up four
I say
Head gents break and make a line dance up then
back away
Then do sa do her back up once more, pass thru
Wheel and deal and a quarter more
Bend the line and star thru then pass on thru
and swing
You've got a brand new chicken so let's
promenade the ring
They're all the same kind in this here world
So swing that woman, false hearted girl
FIGURE NUMBER TWO
The head two couples lead right and circle to
a line
Go forward then move back, pass thru and keep
in time
Cast off three-quarters, a right and left thru
Then make a circle all eight of you
You can swing a corner lady and then left
allemande
Do sa do that woman promenade her hand
in hand
You'll find a true girl in this here world
So swing that woman, false hearted girl



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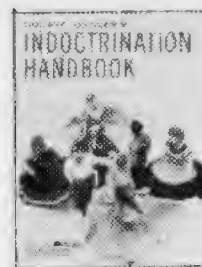


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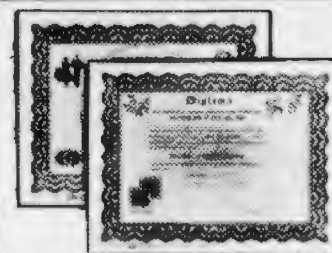
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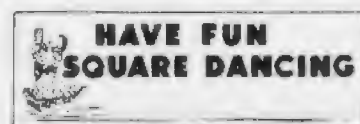
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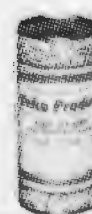
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(Letters, continued from page 3)

one thing that we can be sure will remain constant is the value we all place on Sets in Order for the standards and assistance it provides us!

F/L E. J. deBeaupre

Pres., EAASDC, Metz, France

Dear Editor:

I especially enjoyed the January 1964 issue of Sets in Order and after reading it, I was "bugged" with the publicity angle for square dancing. It has been quite rough to get stories concerning square dancing in our local news-

paper so I got the bright idea of putting the idea before our local radio station. I had no idea that the station would actually listen to me, but to my surprise Mr. Hugh Turner, manager of Station KTIM, did listen.

As a result of the January issue of Sets in Order, Marin County will now have a 15-minute radio program starting March 7. The Marin County Square Dance Assn. is behind me on this 100% and I can assure you I will need their help! . . .

Wanda Willey, Novato, Calif.

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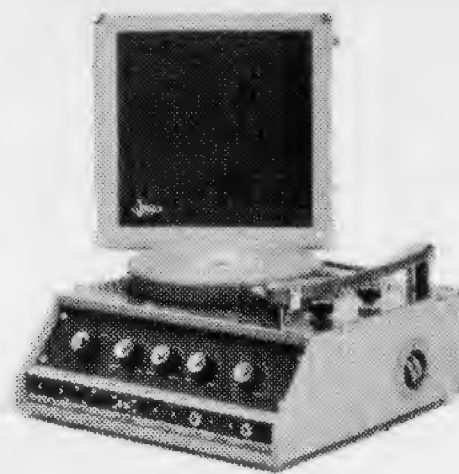
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Dear Editor:

Thanks very much for the tear sheet from the December 1963 issue of Sets in Order in which you published my article, "Why Doesn't Somebody — ?". . .

You have, of course, edited my original manuscript which is quite all right and I understand the necessity. However, I think you did miss one important point—and the opportunity to get it across to some of those people who need it—namely, that round dancers should resist the temptation to ask their callers to put

on records where only a relative handful of dancers know how to do the dance and callers should resist the pressures to do so . . .

Bill Johnston
 Skippack, Pa.

Dear Editor:

. . . We've subscribed to S.I.O. for a number of years. Read it cover to cover the week it is received. Have used many ideas from it. We give our older issues to those graduating from beginners' classes.

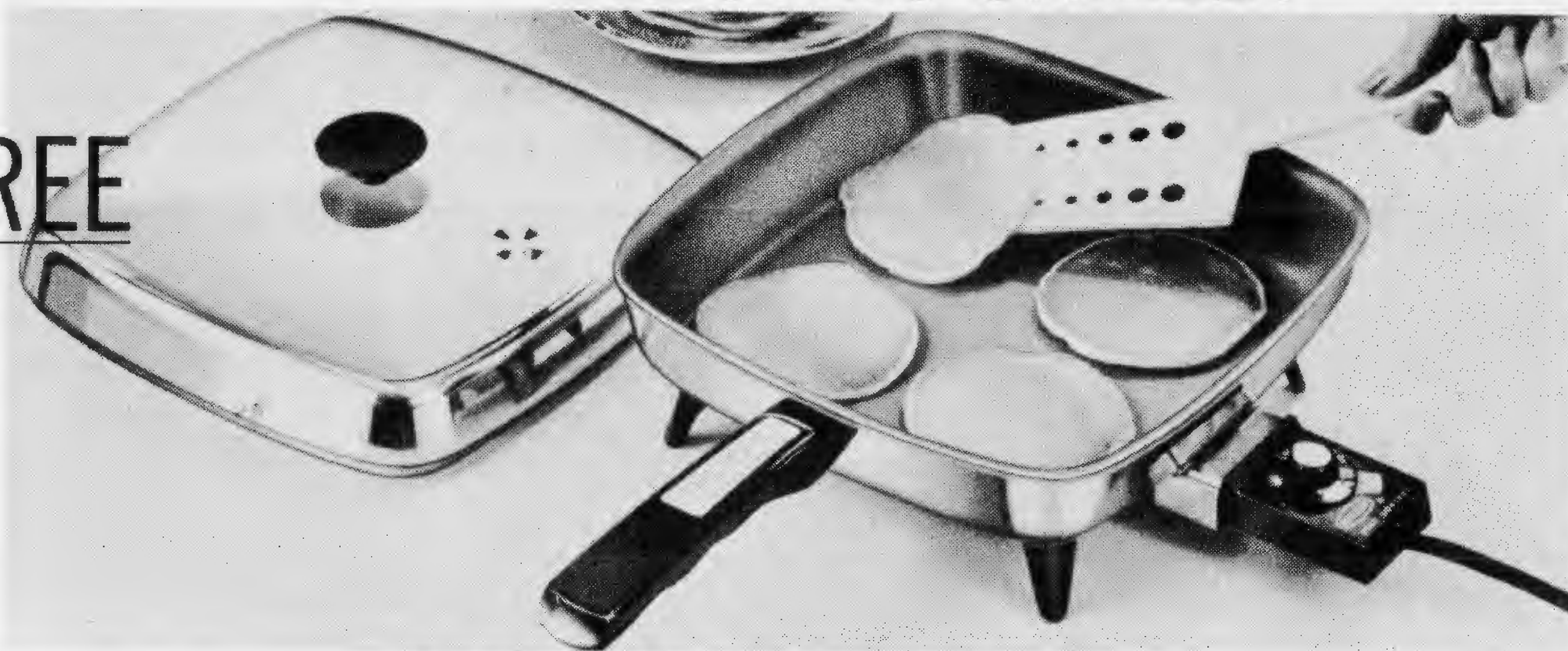
We agree with your comments in the March

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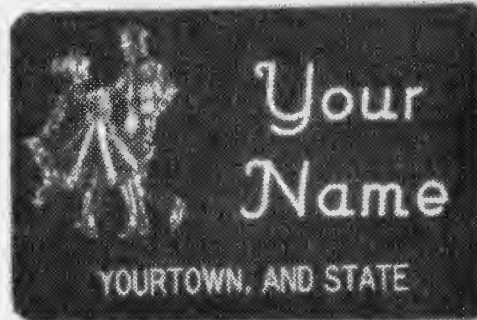
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S.I.O. on square dance publicity. The Boulder Area Square Dance Council puts flyers in Chamber of Commerce, City Recreation Department, hotels and motels.

Norbert Tabery, Boulder, Colo.

Dear Editor:

The Crippled Children's Benefit Dance, Ogallala, Nebr., should read May 9 instead of April 9 as listed on page 5 of the March issue of Sets in Order, Square Dance Date Book. Please correct.

C. R. Robison, Paxton, Nebr.

Dear Editor:

I have noticed at the square dances lately that there is a definite trend back towards the pretty cotton dresses which are so appropriate for square dancing. We have had the era of the heavily braided "squaw" dresses, the over-elaborate trim, etc., and now there looks to be a wave of interest in sharp, well-designed, colorful cottons. This is on the good side. I must say, on the opposite side, the skirts are getting so short for square dancing that there is hardly any difference between them and street clothes.

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as to length, any more. It just isn't pretty—and with all those bouffant petticoats, the lady dancers tend to look like a covey of ambulating lampshades. As somebody—I think it was Nita Smith—said, "The backs of ladies' knees just will never be pretty." How right she is.

Mary Wilkins

Aragon, Calif.

ROUND DANCES OF THE MONTH

It would seem that more and more area organizations are selecting "round dances of the month" in an effort to stabilize the generous

flow of rounds. For February the R.D.T.C. of the D.C. Area chose Keep it Sunny (Easy); Little Brown Gal (Inter.); Havana (Adv.). The Southern California R.D.T.A. chose Goody Goody (S/D); and High Life (R/D). Both the R.D.T.A. of Kansas and the Central Area of Oregon chose Lonesome 2-Step. In Michigan the Battle Creek Assn. liked Moonlight Bay; in Nevada it was Pennsylvania Waltz for the Reno Council and in Montana the Yellowstone Council picked Oh, You Beautiful Doll.

In March the Southern Californians liked

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Callers

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That are made for Square Dancers

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What Fun

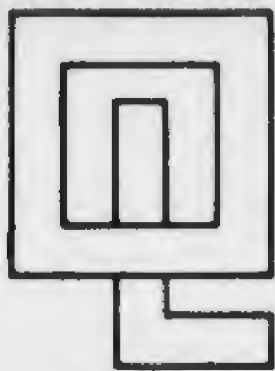


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By Heck (S/D); Evening Train (R/D). The D.C. Area selected Keep it Sunny (Easy—a holdover); While We're Young (Inter.); and Moonbeams Shining (Adv.). The Battle Creek Assn. picked Kentucky Home; the Emerald Empire of Oregon, I Hum a Waltz. The Washington Federation chose Just a Little Street and the Superior Assn. of Calif. in Sacramento chose Lonesome 2-Step for March-April. I Hum a Waltz was the choice of Bow and Swing in Florida, while San Diego, Calif. liked Kentucky Home and Moonlight Tango.

The Mid-Atlantic Area selected Pretty Baby (S/D) and High Life (R/D).

ADD SQUARE DANCE VACATIONS

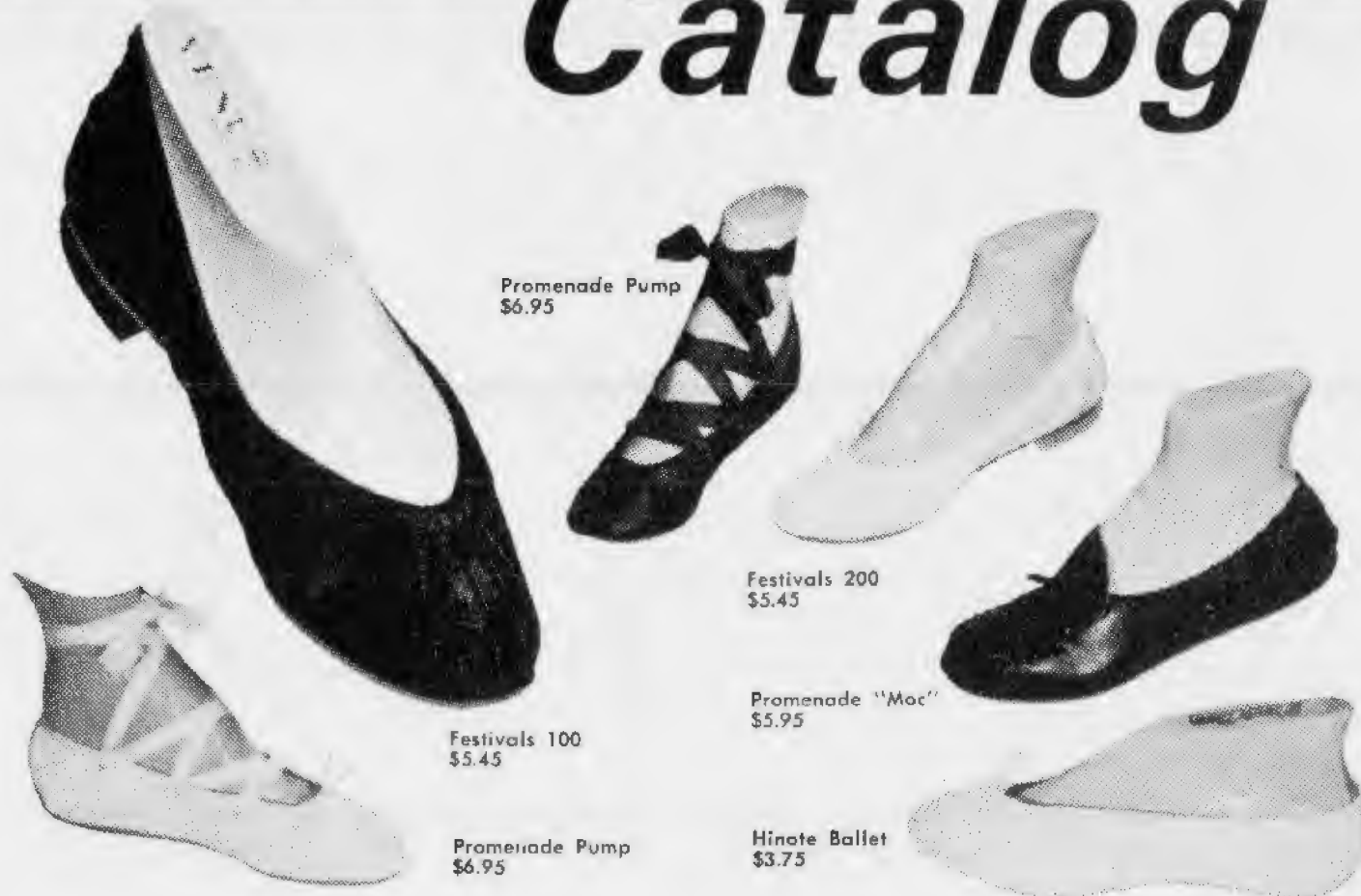
And still news of square dance institutes planned for this summer trickles in. Here is the latest, a "first" of its kind for the area:

May 30-31—Memorial Day Square Dance Vacation, Pine Crest Camp, Palmer Lake, Colo. Buck Bouker, Dale Cassidy, John Edgett, Pete English, Ruth English, Don Hanhurst, Al Horn. Write Donna Edgett, Box 66, Palmer Lake, Colo.

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But where will you make your own debut?

Now you're really in the groove
'Cause dancing ability you can prove.
The wife's acquired many skirts
While hubby still has his first two shirts.

This account everyone goes through
And I am sure that you have, too.
Well, I guess I'm finished, I guess I'm done
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Round dances programmed for the 12th Annual Round Dance Festival in Houston, Texas, last February, were the following: Lucky, Anytime, Hi Lili, Kon Tiki, Golden Gate W., Dancing Shadows, Hot Lips, Siesta, I Hum a Waltz, Take Me Dancing, Love Makes the World Go 'Round, Danke Schoen, Kentucky Home, Pennsylvania W., Remember Today, Lonesome Two-Step, Neapolitan, Lazy Summer Days, Beautiful Lady. Workshop material augmented this program.

GEMS FROM THE OTHER PUBLICATIONS

Vic Smith in The Squarecaster, Sacramento, Calif.

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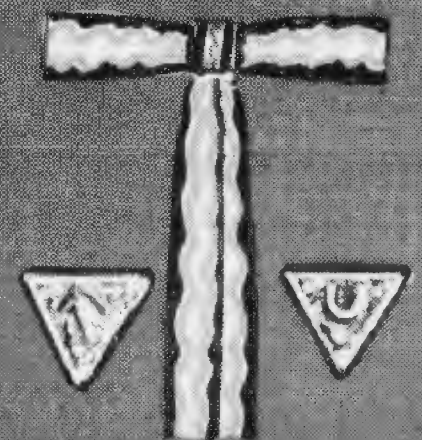
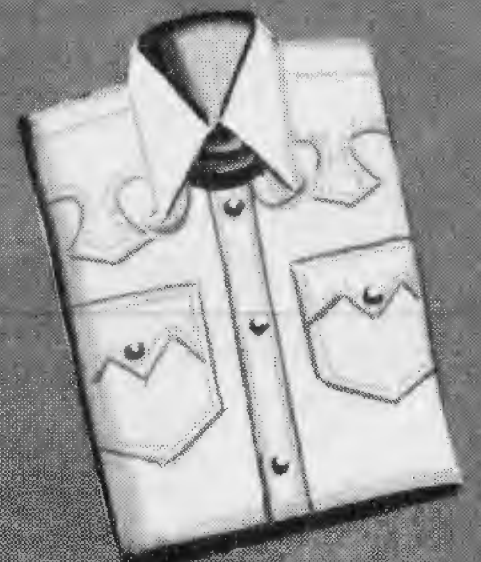
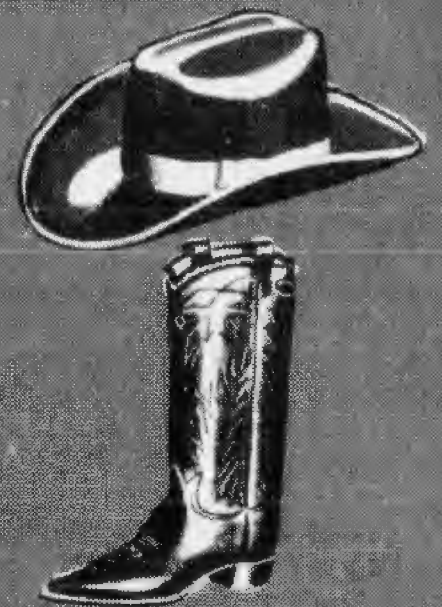
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admitted to 'the circle' and must hover around the perimeter, then neither the sense of belonging nor the feeling of contributing can be theirs. And that's really one point that we can remedy.

"The number of young dancers as well as the number of their clubs may be considered too small to warrant forming and successfully operating a separate association. But why not give them an associate status, and permit all such clubs to be represented at Association meetings by a delegate twosome? The with or

without voice or vote is a detail . . .

"In arriving at a solution to the question of Association membership for teen clubs, we must not overlook the facts that: admitted or not, young people do look to older people for guidance; a sense of belonging goes hand-in-hand with a sense of well being and acceptance; the opportunity to contribute could pay mighty fine dividends; and—there's not one blessed thing wrong with starting to develop LEADERSHIP in those ten or twenty or forty years our junior."

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The CALLER OF THE MONTH



Photo by Olan Mills Inc.

Ed Michl—Coshocton, Ohio

ED MICHL might be likened to the Pied Piper of the folk tale because everywhere he moves, he starts up an interest in square dancing. Unlike the Pied Piper, however, when he has left an area, the square dancers continue to enjoy their hobby and add to their numbers. Ed has moved around considerably since he first learned to call in the late '40s, so this modern Piper has had quite an effect on the activity.

Ed and his wife Mary were in Wayne Slocum's first adult square dance group in Birchwood, Minn., and Ed's first calling job was in 1949—on a floating stage at an aquatic festival. You might say—a good place for him to get his feet wet? As a result a club was formed in Watertown and is still an active group.

After helping to organize the South Dakota Folk and Square Dance Federation, Ed served as its president. The federation is still growing.

The Michls moved to the "old home town," Cicero, Ill., in 1951. There he started a club which has grown tremendously. When they moved to Coshocton in 1953 the nearest western dancing was in Canton, 60 miles away. There are now clubs in all the towns around Coshocton. Further bookings take Ed into out-state Ohio, Pennsylvania and West Virginia.

Ed was instrumental in helping organize the



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East Central Ohio Federation as well as the callers' association in that area. He has conducted classes for callers on calling and teaching; has recorded for the TOP label; has served on National Convention panels, as has Mary. Ed's philosophy on square dancing is summed up in the Dedication in his book, "Build Your Hash": "To the host of square dance callers who are doing their best to provide interesting, exciting, joyful, entertaining and varied square dance programs to interesting, joyful, entertaining—and varied—square dancers."

GEMS FROM THE OTHER PUBS

*Earl Illian in Central Coast Chatter,
 San Luis Obispo, Calif.*

... "An interesting method of putting square dancing before the general public is used in the San Fernando Valley... A certain day is set aside each week or so before square dance classes begin in the fall and all square dancers in the area are asked to wear square dance clothes wherever they go on that day. Callers cooperate by calling dances in any shopping center area or available parking lot on that

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same evening. In other words the square dance clubs take it upon themselves to sort of set up a square dance day. During the day the dancers pass out pamphlets to onlookers advertising the beginner classes . . ."

Al Aderente in Grand Square, Metuchen, N.J.

. . . "Criticisms! I personally am deeply indebted to my many friends who, through their gentle but firm criticism and pats on the back, have helped me with my calling. When you have had a good time, by all means let your caller know. Everyone needs some praise. Even

more important, if your caller does something that you feel is poor, let him know so that he can correct his error. He will be a better caller for it and you will have a better dance. However, if he does not always heed your recommendations, be understanding. Personal preferences do enter into it. The singing call you told him you do not like may be the one that someone else thinks is the greatest. It is the group opinion that a caller must go by, but he must hear it from you if he is to know what the group wants . . ."



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Johnny and Luv Anderson—Fairfield, Conn.

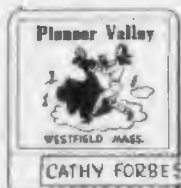
DURING HIS high school years, Johnny, an Oregonian originally, played the violin for square dances on Saturday nights, much to the dismay of his parents who had plans for him to be a classical concert violinist. Luv, meanwhile, was collecting trophies as the other half of a ballroom exhibition team.

Some years later the Andersons started square dancing at a local church. They became interested in club style square dancing when they joined a YWCA group and it was the rounds that instantly aroused their interest. Within 6 months they were helping others who had trouble with routines and about the same time they joined the Conn. Callers' & Teachers' Assn. They pioneered the round dance movement in their state by teaching simple rounds at square dances.

Finally, in January, 1956, the Andersons formed their first real class of beginners. After borrowing every available text on round dancing basics and teaching techniques from the local library they proceeded to teach their new class the fundamentals.

At present Luv 'n' Johnny are busy six nights a week. They have four round dance clubs and two basic classes. They take approximately two new classes of beginners each year. They had

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to abandon teaching rounds for two square dance clubs because of time pressures, but were made honorary members.

They have attended several round dance institutes, National Conventions and other state and local conventions and workshops, where they have, in some cases, been Round Dance Chairmen; have staffed on summer camps and have appeared on television over WNHC in New Haven.

In the field of choreography, their latest, *One Desire*, was released by the Windsor com-

pany last January.

The Andersons believe that the healthiest and happiest clubs are those with a well-"rounded" program of both squares and rounds with the majority participating in both.

JUNE STRONG

Her many square dance friends were saddened at the passing of June Strong, wife of caller John Strong, Santa Maria, Calif., on March 6 in Santa Barbara. June was truly the "other half" of a calling team, with many productive ideas for her beloved hobby.

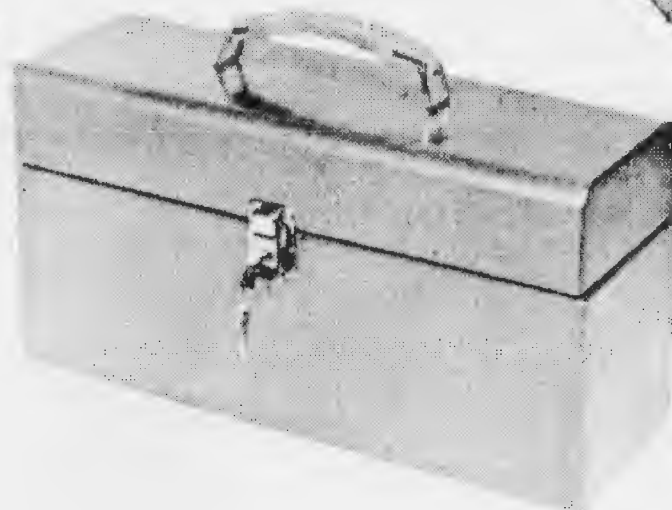
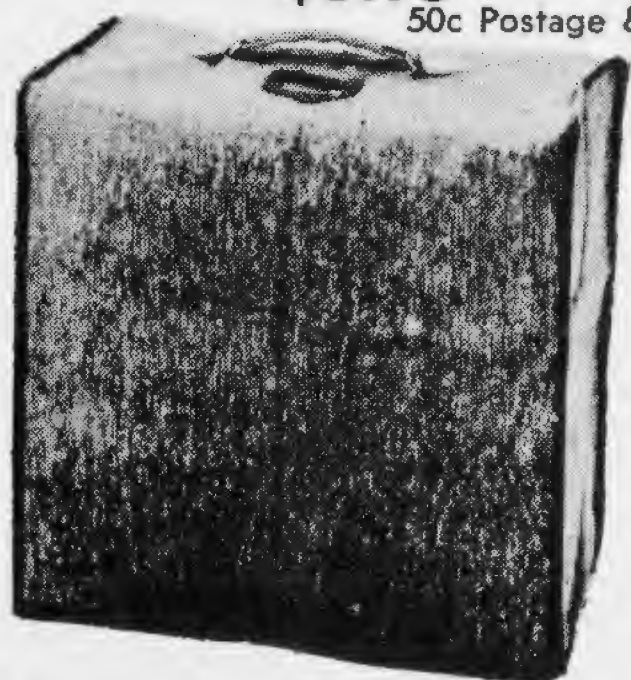
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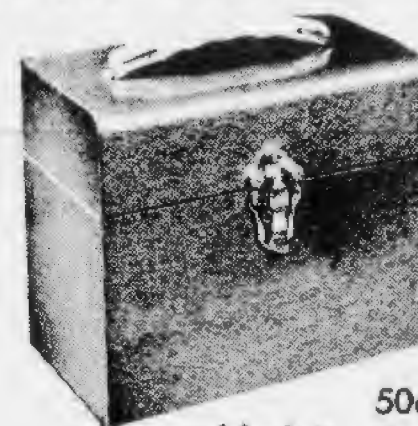
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(Records, continued from page 6)

FORTY SHADES OF GREEN — Lore 1058

Key: C **Tempo: 124** **Range: High HC**

Caller: Dick Kenyon **Low LC**

Music: Western 2/4 — Accordion, Guitar, Piano, Drums, Bass

Synopsis: (Break) Circle — allemande — do full grand sashay pattern — promenade home. (Figure) Heads up and back — star thru — half sashay — box the gnat — pass thru — right and left thru — star thru — pass thru — swing — circle — allemande — weave — do sa do — promenade.

Comment: Music and dance patterns are quite danceable. Tune selection and figures lack excitement and it becomes just another dance.

Rating: ☆

DON'T BLAME IT ALL ON ME — Blue Star 1714

Key: C **Tempo: 128** **Range: High HC**

Caller: Andy Andrus **Low LD**

Music: Western 2/4 — Accordion, Piano, Drums, Guitar, Bass

Synopsis: Four ladies chain — circle — allemande — forward two for a thar star — shoot star — weave ring — promenade. (Figure) Head ladies chain right — new side ladies chain — heads up and back — square thru — right and left thru — star thru — cross trail — swing corner — promenade.

Comment: A good tune and good music (though not as good as the original Sunny Hills record). Dance uses conventional patterns, it's lively and fun to dance.

Rating: ☆☆

PRETTY GIRL IN A SQUARE DANCE DRESS —

Blue Star 1715

Key: G **Tempo: 130** **Range: High LB**

Caller: Vaughn Parrish **Low LB**

Music: Western 2/4 — Accordion, Guitar, Piano, Drums, Bass-Guitar

Synopsis: (Break) Allemande — forward two for a thar star — shoot star, full around — pull by one — allemande — grand right and left — do sa do — allemande — promenade. (Figure) Ladies chain — heads right and left thru — square thru $\frac{3}{4}$ — sides divide, star thru — allemande — grand right and left — do sa do — corner swing — promenade.

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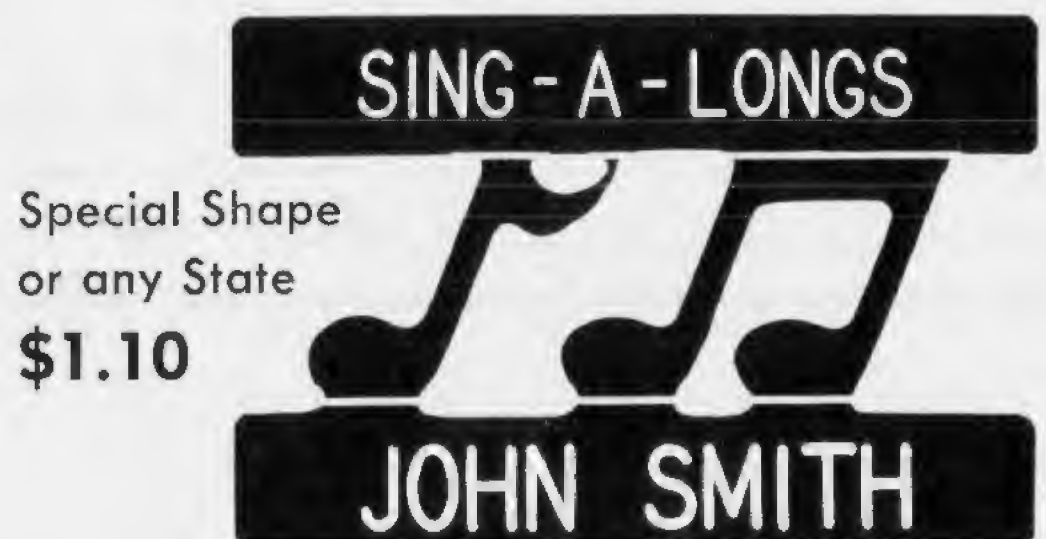
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Additional Dealers on Next Page

Comment: A fast moving dance with interesting patterns. Music is quite danceable and timing is close. Callers who like this style of dance will have a ball with this. Rating: ☆☆

JELLYBEAN STOMPERS BALL — Bogan 1167

Key: G **Tempo:** 126 **Range:** High HB
Caller: Bob Radford **Low** ELG
Music: Western 2/4 — Multiple Guitars, Drums, Bass-Guitar

Synopsis: (Figure) Heads lead right, circle to a line — up and back — pass thru — wheel and deal — center two star thru — square thru — split outside round one to a line — up and back — box the gnat — right and left thru — star thru — do sa do — ocean wave — pull by — corner swing — promenade. (Middle Break) Grand square 16 beats — allemande — do sa do — gents star left — promenade.

Comment: Tune is "Dark Town Strutters Ball" and has quite wide voice range. Callers who have to stay on the tune on singing calls will find this too low...if they can "fake" the tune as Bob does on this record you can probably have fun with it. Timing will have to be closely watched on middle break. Rating: ☆

BLUE MOON OF KENTUCKY — Blue Star 1719 *

Key: E flat **Tempo:** 128 **Range:** High HC
Caller: Marshall Flippo **Low** LC
Music: Western 2/4 — Guitar, Bass-Guitar, Piano, Accordion, Drums

Synopsis: Complete call printed in Workshop.

Comment: A smooth dance and a smooth tune. Dance patterns are interesting but conventional. Meter and rhyme is good.

Rating: ☆☆☆+

TAKE ME BACK TO COLORADO — Rockin' A 1312

Key: C **Tempo:** 123 **Range:** High HC
Caller: Bruce Welsh **Low** LC
Music: Western 2/4 — Guitar, Accordion, Piano, Drums, Bass

Synopsis: (Break) Circle — ladies star right — partner left — thar star — slip clutch, allemande — grand right and left — promenade. (Figure) Heads cross trail — star thru behind sides — center four square thru 3/4 — split outside to a line — up and back — bend the



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line — center four square thru — swing corner — promenade.

Comment: Music is slow but danceable. A slight increase in speed will help dance. Patterns are well written and interesting but tune selection is not outstanding.

Rating: ☆+

TAKE THESE CHAINS FROM MY HEART —

Blue Star 1717

Key: C **Tempo: 126** **Range: High HB**
Caller: Bob Fisk **Low LC**

Music: Western 2/4 — Multiple Guitars, Drums, Bass

Synopsis: (Break) Circle — allemande — weave — do sa do — allemande — swing — promenade. (Figure) Heads right and left thru — star thru — pass thru — corner swing — promenade — four ladies backtrack — box the gnat — pull by — allemande — promenade.

Comment: Tune is quite smooth and dance patterns are well timed and conventional. Music is a little over busy and has slight distortion but is quite usable.

Rating: ☆☆

CASEY JONES — Top 25076

Key: F **Tempo: 139** **Range: High HD**
Caller: Ray Bohn **Low LD**

Music: Standard 2/4 — Accordion, Guitar, Banjo, Bass

Synopsis: (Break) Bow — allemande — do sa do — circle — allemande — weave — swing — allemande — promenade. (Figure) Head ladies chain — heads star thru — substitute — double pass thru — all turn right — all four couples wheel — heads wheel — pass thru — cross trail — corner swing — promenade.

Comment: Well played music with small group. Tempo is quite fast but routines are easy. Some may want to slow it a bit and at the same time help lower the voice range about one tone. Tune selection is good.

Rating: ☆+

TAKE IT OFF — Mustang 106 *

Key: G **Tempo: 127** **Range: High HB**
Caller: Cal Lambert **Low LB**

Music: Western 2/4 — Accordion, Piano, Drums, Bass, Banjo

Synopsis: Complete dance printed in Workshop.

Comment: Tune selection is good in that it offers good swing. Music is acceptable and the dance patterns are well timed and move at a lively pace. Dancers seem to enjoy the routine.

Rating: ☆☆☆

ROCK-A-BYE — MacGregor 1019

Key: F **Tempo: 124** **Range: High HB**
Caller: Scotty Langlands **Low ELG**

Music: Western 2/4 — Accordion, Guitar, Piano, Drums, Bass

Synopsis: (Break) Corner do sa do — partner left — men star right — corner allemande — weave the ring — promenade — heads wheel — right and left thru — cross trail — allemande — promenade — swing. (Figure) Heads promenade half — right and left thru — square thru

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¾ — separate round one — line of four, up and back — spin the wheel — center four pass thru — swing — allemande — promenade — swing.

Comment: Typical MacGregor music. Dance patterns offer a little different routine including the use of "spin the wheel" and timing is quite acceptable. Tune is busy but not recorded fast. This one is in a key that places it quite low and very few callers will be able to use it and still stay on the tune. With a little "faking" on the melody it might prove quite interesting. Rating: ☆+

WHERE THE RIVER SHANNON FLOWS —

MacGregor 1018

Key: C **Tempo:** 126 **Range:** High HC
Caller: Fenton Jones **Low** LC

Music: Western 2/4 — Accordion, Banjo, Bass, Drums

Synopsis: (Break) Around corner — see saw partner — circle — heads break, two lines of four — up and back — pass thru — cast off ¾ — cross trail — U turn back — allemande — promenade — swing. (Figure) Heads lead right, circle half — dive thru — star thru — swing opposite — face sides — right and left thru — dive thru — right hand star — corner allemande — partner right — corner box the flea — promenade — balance out, swing.

Comment: Typical MacGregor music and a good Irish tune played in standard square dance tempo. Dance patterns are well timed and deviate just enough from the conventional that when done well, prove interesting.

Rating: ☆☆

DEVIL WOMAN — Top 25077

Key: G **Tempo:** 126 **Range:** High HE
Caller: Gloria Rios **Low** LG

Music: Standard 2/4 (samba) — Accordion, Bass, Clarinet, Drums

Synopsis: (Break) Allemande — weave — do sa do — allemande — box the gnat — girls star left — box the gnat — promenade. (Figure) Allemande — partner right — men star left ¾ — star promenade corner — men back out, full turn — ladies chain — roll promenade.

Comment: Music is well recorded and dance patterns are interesting, well timed and well metered. The key selection is ideal for women callers, but only high tenors or men with exceptionally low voices will be able to use this one.

Rating: ☆☆

MOMENTS TO REMEMBER — Lore 1059

Key: F **Tempo:** 128 **Range:** High HC
Caller: Bob Augustin **Low** LC

Music: Western 2/4 — Guitar, Accordion, Piano, Drums, Bass-Guitar

Synopsis: (Break) Circle — sashay corner — see saw partner — men star right — star promenade — girls turn back, left allemande — swing — promenade. (Figure) Four ladies chain — sides right and left thru — heads star thru — double pass thru — centers in, cast off ¾ —

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Thirty-five dealers of Square and Round Dance records in key cities throughout the United States and Canada were canvassed to find just what records were selling in their individual areas. The following lists were made up from the results of that survey as tabulated in mid-April.

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Jose	Kalox 1031
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You're the Boss	Windsor 4827
Change In Me	Sets in Order 143
Sugar Coated Baby	Wagon Wheel 104

ROUNDS

Lonesome Two-Step	Decca 31514
C'est Magnifique/ Hillbilly Two-Step	Hi-Hat 801
Fraulein	Blue Star 1645
Kentucky Home	Grenn 14059
Wondering	Sets in Order 3143

up and back — ends star thru — corner swing — promenade.

Comment: Dance patterns are well written and quite danceable. Music and tune have very little to set them apart from many others.

Rating: ☆☆

SQUARE DANCE MARCH — Mustang 105

Key: B flat **Tempo:** 129 **Range:** High HC
Caller: Snooky Brasher **Low** LC

Music: Western 2/4 — Piano, Banjo, Accordion, Drums, Bass

Synopsis: (Break) Circle — allemande — swing — promenade single file — girls backtrack, twice around — partner right — allemande — do sa do — promenade. (Figure) Heads lead right, circle to a line — up and back — star thru — dive thru — left square thru $\frac{3}{4}$ — star thru — circle — allemande — pass one — swing — promenade.

Comment: Acceptable music of a march played in square dance tempo. Routings, timing and meter are conventional. Callers will have to create interest with their showmanship.

Rating: ☆+

BIG ROCK CANDY MOUNTAIN —

Swinging Square 2315

Key: A **Tempo:** 123 **Range:** High HA
Caller: Al Mallory **Low** LA

Music: Western 2/4 — Piano, Banjo, Accordion, Drums, Bass

Synopsis: (Break) Around corner — see saw partner — circle — allemande — do sa do — gents star left — partner right — allemande — swing promenade — swing. (Figure) Ladies chain

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in RECORDS and PUBLICATIONS

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Additional Dealers on Previous Pages

— heads promenade half — in middle, do sa do — ocean wave — swing star thru — allemande — do sa do — corner swing — promenade — swing.

Comment: Music is standard and dance patterns are conventional. Timing and meter offer no problems but tune is recorded quite slow. It is in a low key so an increase of speed improves the dance.
Rating: ☆+

FALSE HEARTED GIRL — Hi-Hat 305

Key: F **Tempo:** 128 **Range:** High HB
Caller: Bill Green **Low** LA

Music: Western 2/4 — Guitar, Piano, Drums, Bass

Synopsis: Complete call printed in Workshop.

Comment: Music is well played. Recorded in a slightly lower key than average. Meter and timing are both good. Two different figures are offered.

Rating: Record is produced by the reviewer.

CITY LIGHTS — Blue Star 1716

Key: F **Tempo:** 126 **Range:** High LB
Caller: Sal Fanara **Low** LB

Music: Western 2/4 — Guitar, Piano, Accordion, Drums, Bass

Synopsis: (Break) Corner do sa do — partner left — gents star right — corner allemande — partner swing — circle — allemande — grand right and left — promenade — swing. (Figure) Ladies chain — ladies chain $\frac{3}{4}$ — heads up and back — square thru — right and left thru — square

thru $\frac{3}{4}$ — corner swing — promenade — swing.

Comment: Conventional dance patterns with good timing. Music is quite acceptable but dance offers very little different in music style, lyrics or patterns.
Rating: ☆+

MANANA — MacGregor 1017 *

Key: E flat **Tempo:** 129 **Range:** High HG
Caller: Vera Baerg **Low** LB

Music: Western 2/4 — Guitar, Piano, Accordion, Bass, Drums

Synopsis: Complete call printed in Workshop.

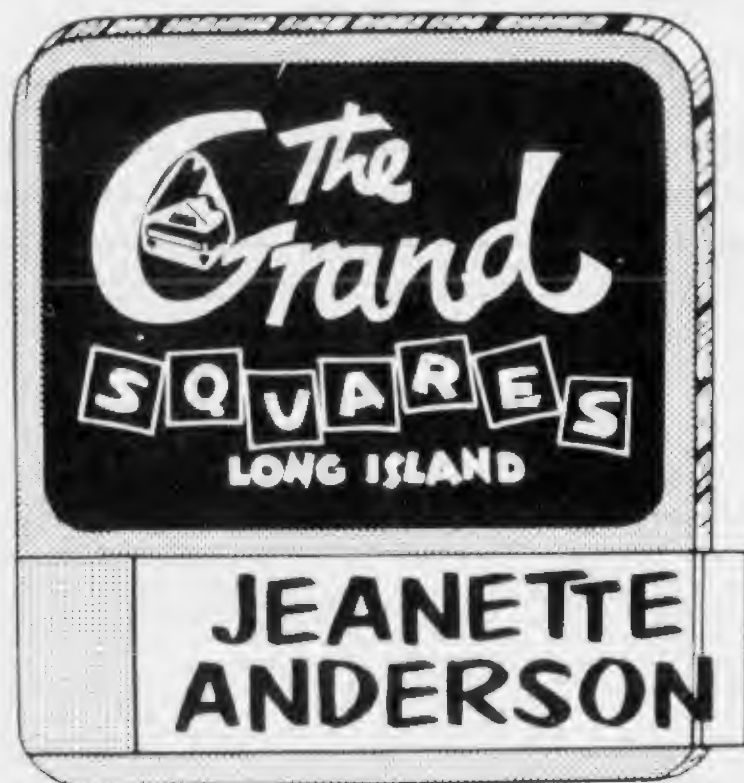
Comment: A good tune played in a lively manner. The dance routines are conventional and timing and meter are good. Dance seems to lack excitement, but callers with good showmanship will put it over. Recorded towards the low side for many callers.
Rating: ☆☆

YANKEE DOODLE DANDY — Lore 1060

Key: F **Tempo:** 130 **Range:** High HB
Caller: Red Bates **Low** LC

Music: Western 2/4 — Banjo, Guitar, Piano, Bass Drums, Accordion

Synopsis: (Break) Around corner — bow to partner — circle — reverse single file — gents star right, girls promenade — second time, do paso — roll promenade — swing. (Figure) Allemande — forward two for a thar star — shoot star, full around — corner all eight chain — four ladies chain — whirlaway — partner right —



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corner box the flea — promenade — swing.
Comment: Conventional patterns, well timed with good meter. Music is standard for this label and the choice of this depends a great deal on what kind of tune the caller likes.

Rating: ☆+

WORRIED MAN — Go 114

Key: A flat **Tempo:** 124 **Range:** High HC
Caller: West Dyer **Low** LC

Music: Western 2/4 — Piano, Guitar, Drums, Bass
Synopsis: (Break) Allemande — do sa do — allemande — promenade — girls move on, men star right — second time do paso — promenade. (Figure) Heads half sashay — pass thru — round one — star thru — frontier whirl — cross trail — corner swing — allemande — weave — promenade — swing.

Comment: Conventional and well written dance to a tune that is quite monotonous. Patter is well chosen and music is acceptable.

Rating: ☆+

ROUND DANCES

CAPE COD WALTZ — Windsor 4695

Music: (Pete Lofthouse) Saxophones, Clarinets, Accordion, Trumpet, Guitar, Piano, Drums, Bass
Choreographers: Larry and Thelma Jessen

Comment: Excellent music with an extra heavy bass beat. The waltz routine is at a slow tempo and is easy enough that all dancers with some waltzing experience should enjoy it.

HITSITTY HOTSITTY — Flip side to the above

Music: (Pete Lofthouse) Clarinets, Accordion, Bass, Trumpet, Piano, Guitar, Drums

Choreographers: C. J. Daniels and Bruce Johnson

Comment: Routine is easy and the music is light and cheerful. The dance is 32 measures long with no parts repeating.

WHEN WE WALTZ — Grenn 14060

Music: (Al Russ) Saxophones, Accordion, Guitar, Trumpet, Piano, Drums, Bass

Choreographers: Phil and Norma Roberts

Comment: Tune is "When I Lost You." A medium speed waltz routine to excellent music. The routine has one 8 measure section that is a repeat.

FOREVER YOU — Flip side to the above

Music: (Al Russ) Trumpet, Saxophones, Accordion, Guitar, Piano, Drums, Bass

Choreographer: Orie Rouland

Comment: Good music and a flowing waltz routine. Dance is not difficult. The only section repeated is in the middle (4 meas).

QUE SERA, SERA — Hi-Hat 802

Music: (Jerry Vaughan) Saxophones, Flute, Bass, Clarinet, Trumpet, Trombone, Piano, Drums

Choreographers: Merl and Delia Olds

Comment: Good music with a full band. The routine is not difficult, flows well and has several sections repeated.

(still more, next page)

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YOU'RE THE REASON — Flip side to the above

Music: (Jerry Vaughan) Saxophones, Guitar, Bass, Clarinets, Trumpet, Trombone, Drums

Choreographers: Chuck and Betty Moore

Comment: A medium speed two-step to good music with a big band sound. Routine uses conventional steps and with several sections repeated.

TIC TOC MELODY — Grenn 14061

Music: (Al Russ) Accordion, Saxophones, Trumpet, Guitar, Piano, Drums, Bass

Choreographers: Bill and Marie Brown

Comment: Light but well played music. The two-step is a fun routine with several sections repeated.

NEVER SHOULD'VE TOLD YOU —

Flip side to the above

Music: (Al Russ) Saxophones, Accordion, Trumpet, Guitar, Piano, Bass, Drums

Choreographers: Lee and Katie Billow

Comment: Good music with good danceable rhythm. The routine takes advantage of the rhythm and by having a number of sections repeated should not be difficult.

HOEDOWNS

RAGTIME ANNIE — Sets In Order 2143

Key: D

Tempo: 132

Music: (Woodshed Four) Violin, Piano, Guitar, Bass

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SMITTY — Flip side to the above

Key: C

Tempo: 128

Comment: Traditional type hoedowns played in the traditional manner. Good "up beat."

Rating: S.I.O.

ONE HORSE REEL — Grenn 12062

Key: D

Tempo: 131

Music: (Al Russ) Violin, Piano, Drums, Bass

TAOS — Flip side to the above

Key: D

Tempo: 130

Music: (Al Russ) Piano, Banjo, Violin, Bass

Comment: One Horse Reel is traditional style hoedown and Taos has more of the modern touch. Both are well played.

Rating: ☆☆

HOOTENANY HOEDOWN "A"—

Wagon Wheel 105

Key: A

Tempo: 134

Music: (Wagon-Masters) Banjo, Guitar, Drums, Bass-Guitar

HOOTENANY HOEDOWN "G"—

Flip side to above

Key: G

Tempo: 135

Music: (Wagon-Masters) Banjo, Guitar, Drums, Bass-Guitar

Comment: Fast moving chord pattern hoedowns. Fidelity is good and no melody evident.

Rating: ☆☆

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May 23—Akron Area 4th Ann. Spring Festival Kent State Univ., Kent, Ohio
May 23—Panhandle S/D Assn. Jamboree Natl. Guard Armory, Shamrock, Texas
May 23—5th Ann. Wyo. State Teen Age S/D

Festival, Air Base Gym, Casper, Wyo.
May 29—Star Promenaders Guest Caller Dance K of C Hall, Fort Madison, Ia.
May 29—Alma Squares Pre-Teen S/D Display Lawn of Empress Hotel, Victoria, B.C., Can.
May 29-30—13th Ann. Cowtown Hoedown Woodland Park Sch. Gym, Sheridan, Wyo.
May 30—Centennial Hoedown Ann. Spring Jamboree, Armories, Sault Ste. Marie, Mich.
May 30—5th Annual Cannonaders Roundup Student Union Bldg., Gettysburg Coll., Gettysburg, Pa.

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- ☐ **INPUTS:** Channel 1 — Phono, Tape, MIC 1. Channel 2 — MIC 2
- ☐ **TONE CONTROLS:** Channel 1 — Separate Bass & Treble. Channel 2 — 4 pos. switch (Flat, Bass Cut, Treble Cut, Anti-Feedback)
- ☐ **FREQUENCY:** 45 - 18,000 cps \pm 1db
- ☐ **DIMENSIONS:** 15 $\frac{3}{4}$ " W x 16 $\frac{1}{2}$ " H x 10 $\frac{3}{4}$ " D
- ☐ **WEIGHT:** 33 lbs. (10 lbs. less than Brand X)
- ☐ **PHONO:** Improved B51 variable speed player (4 speed)
- ☐ **DC OPERATION:** Amplifier may be operated from 12-15 vdc source with Model C3 cable. Inverter required for DC Operation of Phono Player.
- ☐ **OUTPUT IMPEDANCE:** Two 8 ohm sockets
- ☐ **LOUDSPEAKER:** 12 in. cone in Lid (10 oz. ceramic magnet) Provision for use with columns.

The all-transistor VP25 **eliminates excessive heat, microphonics and frequent tube replacement.** Long-life components assure many years of **trouble-free operation.** **Sound quality** (with the new 10 oz. magnet speaker) sets a new industry standard.

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EXPERIMENTAL LAB



A basic is a necessary movement with a short, clear call that cannot otherwise be given descriptively in the time needed. The call should not be confused with the sound of other calls. The movement itself should not be one that could be called just as well with existing basics. The movement should be smooth-flowing (not erratic or awkward) and should lend itself to rapid teaching. Last, to be considered a basic, a movement must prove its ability to withstand the test of time through continued usage.

HERE'S A METHOD of getting a square from starting double pass thru position into eight chain thru position and incorporating a change of facing direction. Jim Teal, who worked this one out, said that he often uses a star thru as a teaching gimmick when the end couples meet. Once the dancers get the idea he says he drops the gimmick and does it just as he describes it here.

Divide and Pair

By Jim Teal, Columbus, Ohio

In a square, set for a double pass thru, the two center couples separate, take the hand of the opposite and face out. Simultaneously, the rear couples separate, walk diagonally forward and, crossing in front of the couple facing out, pass right shoulders with the other moving person, then immediately turn a quarter in to face that couple. Couples end the movement in an eight chain thru position.

Our demonstration square is all set to begin Divide and Pair (1). Starting in a position ready for a double pass thru the center four dancers each turn their back on their partner, take inside hands with the person beside them and face out (2). At the same time the rear couples separate, move diagonally away from their partner and in front of the dancers who were previously in the center. They pass right shoulders (3) then turn to face in, ending in an eight chain position (4). For some drill material on Divide and Pair, check this month's issue of the Workshop.

Remember, the purpose of this Experimental Lab is to present material that needs further study before being put into general usage. The small workshop groups are best suited for this purpose.



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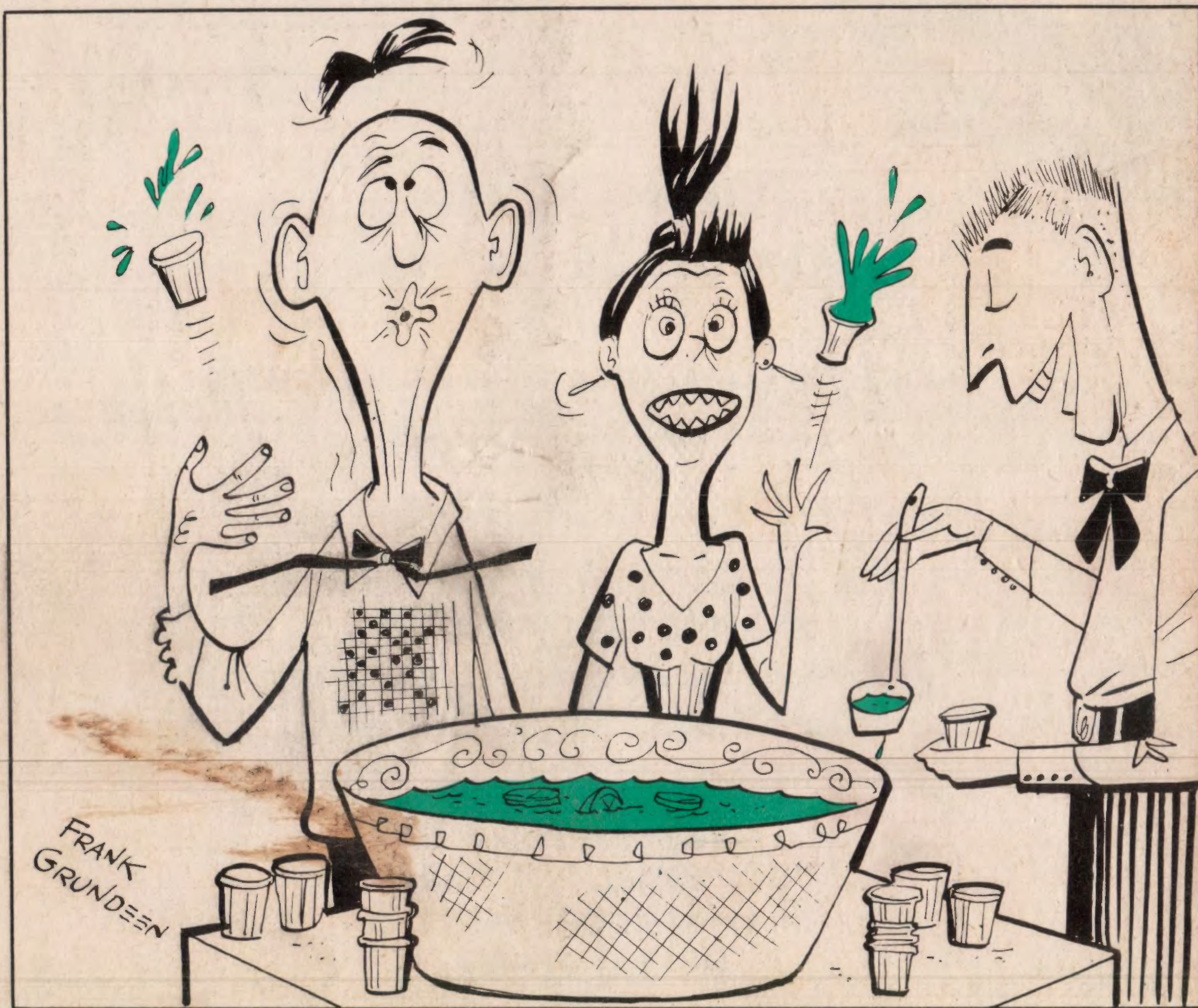
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makes a caller really sound great.

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